Issue 216 ● 31st August 1994

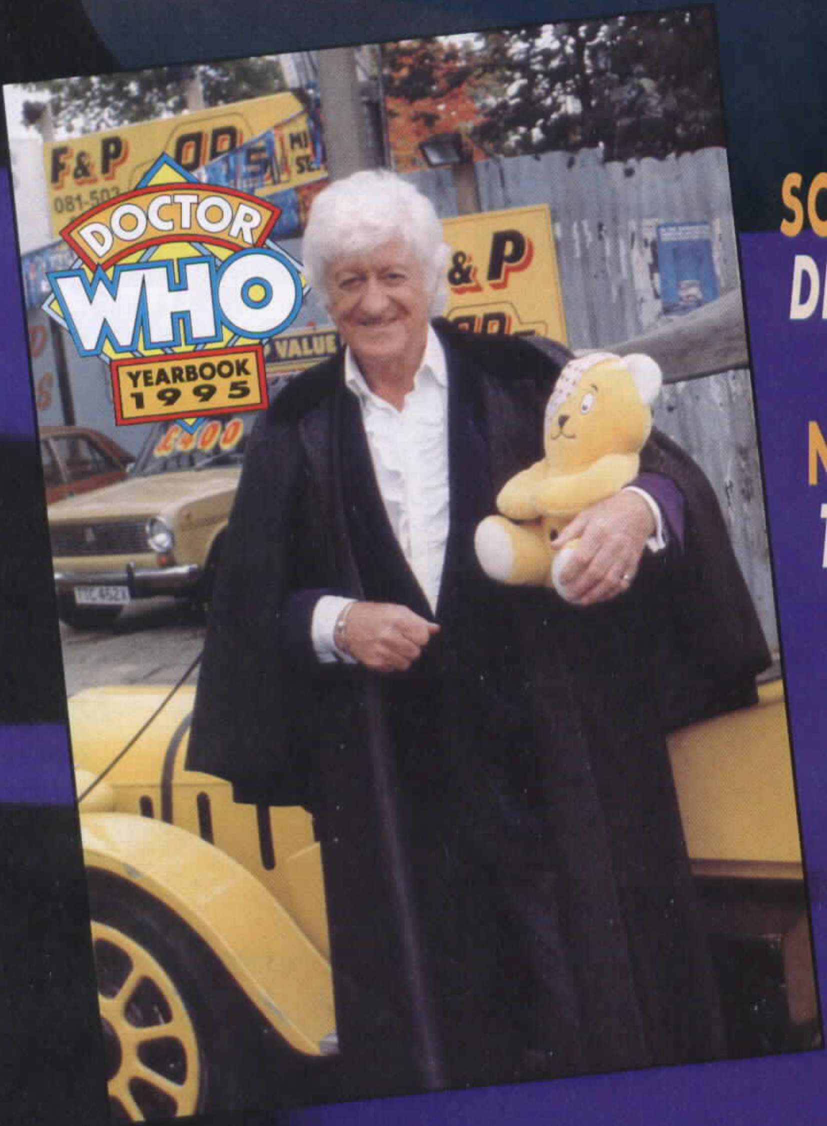
DOCTOR WHO MAGAZINE

Sylvester McCoy

More than just a Time Lord?

On Sale Autumn '94

Remembering the Thirtieth Anniversary of *Doctor Who . . .*



SOPHIE ALDRED ON *DIMENSIONS IN TIME*

NICHOLAS COURTNEY ON *THE PARADISE OF DEATH*

KEVIN DAVIES ON *30 YEARS IN THE TARDIS*

BRAND NEW FICTION FROM:

Daniel Blythe
Mark Gatiss
Andy Lane
Steve Lyons
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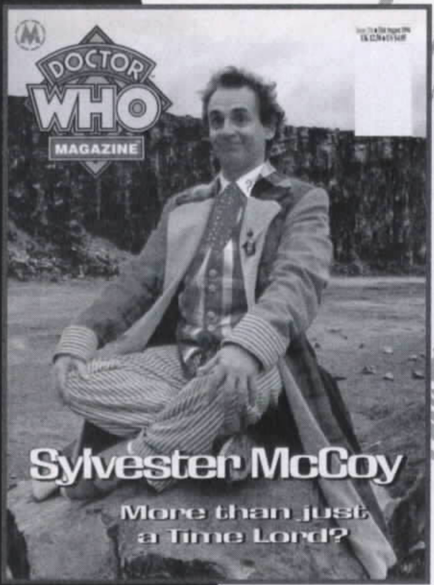
plus

NEW COMIC STRIPS FROM:

Paul Cornell & John Ridgway
Warwick Gray & Charlie Adlard



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Design: Peri Godbold
Production: Julie Pickering & Mark Irvine
Bionic Kiwi: Warwick Gray

This issue's competition entries should be sent on a postcard or back of a sealed envelope, clearly marked with the competition title, to:

Doctor Who Magazine,
Marvel Comics UK Ltd.,
13/15 Arundel Street,
London WC2R 3DX,
England.

Entries must arrive by second post on 22nd September 1994.

Thanks this issue to:
Sylvester McCoy, Keff McCulloch, John Challis, Kenneth Gilbert, Sheila Dunn, David Gibbes-Auger, BBC Video, Mark Benoy, Vanessa Bishop, Sue Flower, Simon Lyddiard, Adrian Rigelsford, Simon Sadler, Martin Wiggins and Virgin Books.

Far be it from me to bite the hand that feeds, but I do feel a bit disappointed by Virgin once again reissuing Jean-Marc Lofficier's *Programme Guide* and still not correcting it. Protecting authors' integrity is one thing but if you are going to produce a reference book on a subject, then why deliberately get it wrong? Despite overwhelming proof to the contrary, and other books within Virgin's own reference vein such as *The Sixties*, J-M L still insists on using the wrong titles for some *Doctor Who* stories. He even draws attention to his own mistakes (look at the entry for Story BBB). Okay, I too think that *100,000 BC* is a rather silly title - as well as historically inaccurate - but it's still the *right* one. I think *Earthshock* is a silly title but wouldn't dream of calling it *Sentinel* just because it sounds better.

Over the last ten years or so a great deal of serious research has gone into making our knowledge of *Who* lore as accurate as possible and to correct the mistakes of the past.

I believe that to deliberately continue reiterating those errors is not only foolish, but pointless - and unfair to buyers of this 'indispensable' book.

Gary

ABC
AUDIT BUREAU OF CIRCULATIONS
CONSUMER PRESS

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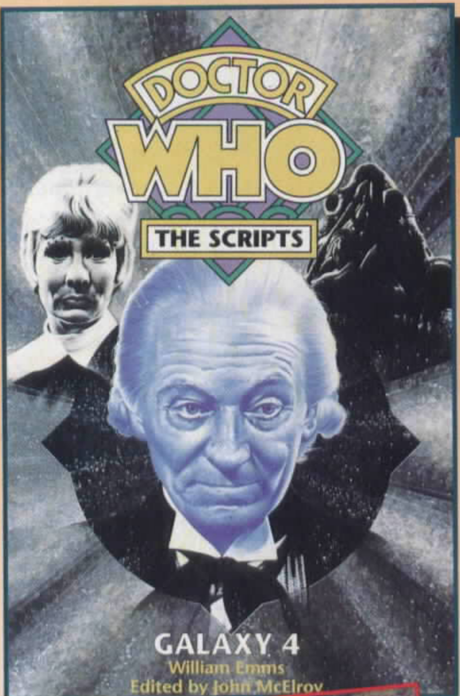
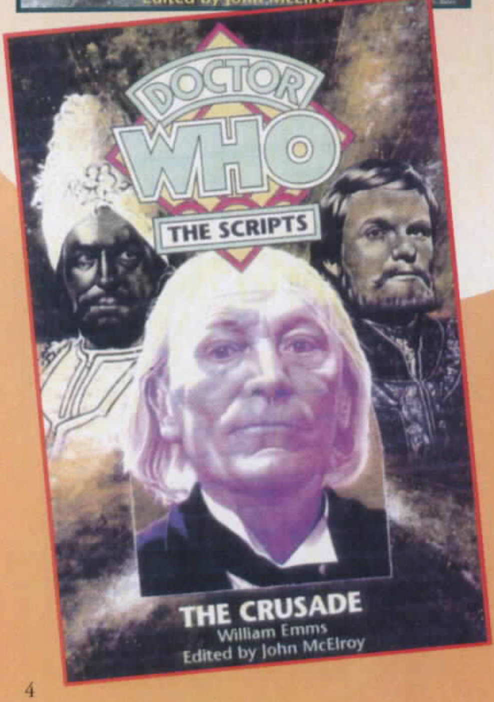
Gallifrey

CBS SAY NO TO THE DOCTOR

Rumour has it that CBS in America have pulled-out of their provisional deal with Amblin-Universal/BBC to produce a new series of *Doctor Who.* Despite letter- writing campaigns from fans around the world the huge American entertainment corporation have decided that neither the name *Doctor Who* or the presence of Steven Spielberg is enough to guarantee a ratings winner. With both ABC and NBC – America's two other major networks – having similarly dismissed the show, Amblin's last hope would appear to be syndication-based network Fox. However Fox, who have enjoyed lucrative years of *Star Trek: The Next Generation, Star Trek: Deep Space Nine* and have high hopes for *Star Trek: Voyager,* are also unenthusiastic about the show and are believed to have insisted on an expensive pilot being made before agreeing to support a series.

Whether or not Amblin-Universal are prepared to finance a pilot on the off-chance of a subsequent series is unknown. Instead, they may prefer to negotiate for the movie rights as Green Light/Coast-to-Coast/Lumiere's rights to make a *Who* feature film officially expired in April this year and have now reverted back to BBC Enterprises.





NEW TITAN SCRIPT BOOKS

Titan Books have confirmed that they are continuing to publish their irregular series of *Doctor Who – The Scripts.* Following the recent re-issue of *The Talons of Weng-Chiang* come three new ones. William Emms' *Galaxy 4* (top) is out on July 15th while David Whitaker's (and not William Emms'!) *The Crusade* (bottom) is due for release on November 17th. Already prepared for a January 1995 release is Mervyn Haisman and Henry Lincoln's *The Abominable Snowmen.* All have covers by Alister Pearson and are edited by John McElroy.

There is still no news as to the release date for the proposed release for Douglas Adams' original script of *The Pirate Planet.*

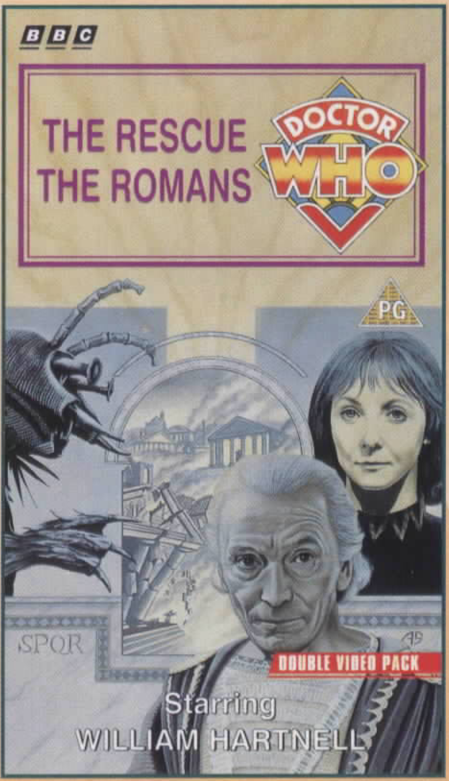
We have **TEN** copies of *Galaxy 4* to give away courtesy of Titan. All you have to do is tell us the name of the 1977 BBC *Doctor Who* documentary which features the only known surviving clip from this adventure. Put your answer on a postcard or back of a sealed envelope and post it off to **WRETCHED RILLS** at the address on page 3. The first ten names drawn from the hat will win a copy of the book.

CONGRATULATIONS...

... to everyone's favourite Brigadier, actor Nicholas Courtney, who walked up the aisle on Saturday 18th June, with Karen Harding. The couple were married at the United Reform Church in North London's Muswell Hill.

Guardian

VIDEO NEWS


BBC
THE RESCUE
THE ROMANS
DOCTOR WHO
PG
SPQR
DOUBLE VIDEO PACK
Starring
WILLIAM HARTNELL

Reprinted here is Andrew Skilleter's impressive cover for the September double-pack video featuring *The Rescue* and *The Romans*, which will retail at £16.99.

Kevin Davies has finished the rough edit on his extended version of the acclaimed *30 Years in the TARDIS* documentary. This new version, appropriately enough entitled *More than 30 years in the TARDIS*, will feature more in-depth interviews with the show's stars, such as Deborah Watling and Frazer Hines, as well as lengthier clips with Jon Pertwee, Elisabeth Sladen and Colin Baker. Some of the 're-creations' of popular *Who* moments and monsters are back in, including the Sontarans, Draconians on the South Bank, and the Dalek Emperor's control room scene from *The Evil of the Daleks*. Behind-the-scenes footage has been inserted from *The Claws of Axos, Death to the Daleks, Arc of Infinity* and *The Caves of Androzani* as well as more previously believed lost snippets from the show's history, including a short segment from a 1972 documentary on the making of *Carnival of Monsters*.

"This video is packed full of material that the *Doctor Who* fan can't get from anywhere else," says Kevin. "It is split into three parts. The first part is called *Doctor Who and the Daleks*, the second is *Monsters & Companions* while the third comprises the behind-the-scenes sequences."

Doctor Who – More than 30 years in the TARDIS is provisionally scheduled for release in November.

BOOK NEWS

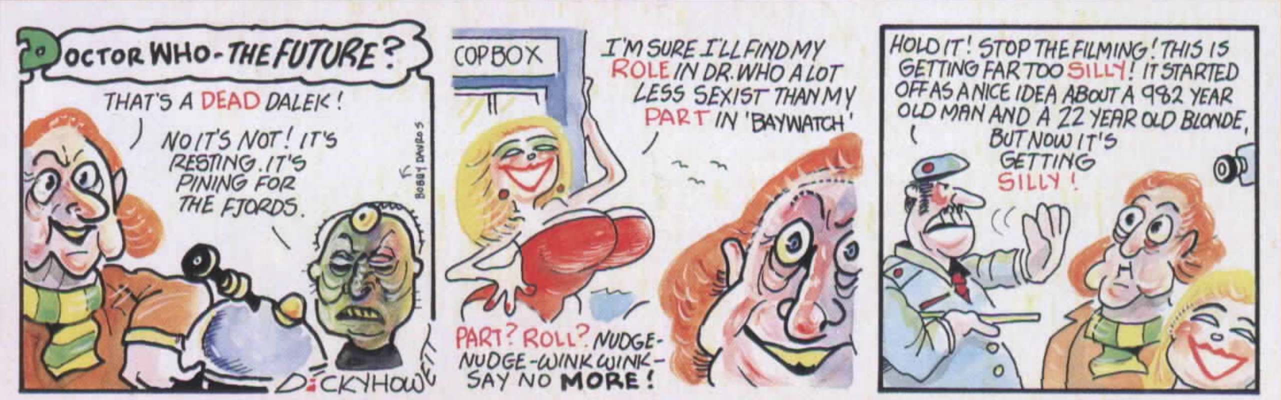
Virgin Books have confirmed that Paul Cornell will once again be penning another *New Adventure*. Featuring just the Doctor and Bernice, *Human Nature* goes on sale in May, 1995.

Martin Day, one third of writing team behind Virgin's aborted *The Avengers Programme Guide* has a *Missing Adventure* featuring the Second Doctor scheduled for August, provisionally entitled *Freak Show*.

DWM editor Gary Russell's April *Missing Adventure*, also a Second Doctor story, is now luridly entitled *Invasion of the Cat-People*.

The Handbook of the First Doctor from the Howe-Stammers-Walker team will be more than twice as long as the previous two handbooks, although the price remains at £4.99

Doctor Who? by Tim Quinn and Dicky Howett


DOCTOR WHO - THE FUTURE?
THAT'S A DEAD DALEK!
NO IT'S NOT! IT'S RESTING. IT'S PINING FOR THE FJORDS.
BOBBY DAVROS
DICKY HOWETT
COPBOX
I'M SURE I'LL FIND MY ROLE IN DR. WHO A LOT LESS SEXIST THAN MY PART IN 'BAYWATCH'
PART? ROLL? NUDGE-NUDGE-WINK WINK-SAY NO MORE!
HOLD IT! STOP THE FILMING! THIS IS GETTING FAR TOO SILLY! IT STARTED OFF AS A NICE IDEA ABOUT A 982 YEAR OLD MAN AND A 22 YEAR OLD BLONDE, BUT NOW IT'S GETTING SILLY!

BEYOND THE TARDIS

Compiled by Dominic May

Obituary: The highly distinctive character actress **Eileen Way** sadly died on 16 June, having first become part of the *Doctor Who* legend on 30 November 1963 as Old Mother in *100,000 BC: The Cave of Skulls* before being murdered in *The Forest of Fear* the following week. She also played the old woman who conspired with her daughter to betray Susan and Wyler to the Daleks in the film *Daleks Invasion Earth 2150 AD* before graduating to the treacherous Karela in 1979's *The Creature from the Pit*. She most recently turned her hand to comedy starring as Mrs Pebbles in two series of *Sean's Show* on Channel 4.

Doctors: *Wall To Wall*, a six-part series from BBC Education, about architecture around the world, features **Tom Baker** as the narrator. It is currently showing on Mondays on BBC2 at 7.30 pm and concludes on 15th August. Tom recorded the play *Lost Empires* by J.B. Priestly in July for Radio 4, which evokes memories of classic variety acts through the eyes of legendary performer Richard Herncastle. His co-stars are Bryan Pringle, Freddie Davies and Deborah McAndrew. He also took part in a sketch during June for *The Imaginatively Titled Punt and Dennis Show.*

Peter Davison, currently appearing in *An Absolute Turkey* at the Globe Theatre, is looking to buy a flat or house in London's Belsize Park area for one-hundred-and-eighty thousand pounds or less.

Christmas is coming already and this year **Colin Baker** (starring alongside **Frazer Hines** in *Not Now Darling* on Bournemouth Pier until September) will achieve an ambition by playing the villainous Abanazer in *Aladdin* at Brighton's Theatre Royal alongside David (*Destiny of the Daleks*) Yip. Meanwhile Marvel UK's **Doctor Who – The Age of Chaos**, the *Doctor Who* comic strip adventure written by Colin is scheduled for release at the end of September and will now be in full colour, contrary to previous advertisements.

The second series of *Frank Stubbs*, presently airing on ITV, includes a guest appearance by **Sylvester McCoy**.

Companions: A second series of Granada Television's *Cracker*, starring Robbie Coltrane, is in production for screening from Monday 26th September at 9 pm. The first three episodes concern a serial killer, motivated by the Hillsborough disaster, and features a guest appearance by **Maureen O'Brien**, who could also recently be heard as Halgairdt in Radio 4's serial *The Tree of Strife.*

Frazer Hines is one of a number of *Emmerdale* actors who have decided to leave the series. He wants the opportunity to spend more time on his outside interests and not have to turn down acting opportunities because of being committed so far in advance. Like his previous departures over the years, it is believed that the *Emmerdale* door has been left open should he later wish to return.

Deborah Watling can be seen as Suzette in *Don't Dress For Dinner* at London's Duchess Theatre (Box Office [071] 494 5075) until at least 17th September.

The play *Cannibal Star* by Richard Parsons had a short run at London's Camden Studio Theatre in July with **Richard Franklin** among the cast members.

The *How We Met* column in the 19th July edition of *The Independent On Sunday* featured **Lalla Ward** and her husband Richard Dawkins. It was revealed that they met in March 1992 at a surprise fortieth birthday party for Douglas Adams. It was virtually love at first sight as they sloped off early together and got to know each other over a meal in an Afghan restaurant.

Nicola Bryant is playing a teacher in what is understood to be a new BBC *Fame*-style series titled *The Biz*, which began production in July.

A new version of the musical *Oklahoma* is on tour starring **Bonnie Langford** as Ado Annie. It has already played Bristol and then goes on to the Edinburgh Playhouse for two weeks from 1st August (Box Office [031] 557 2590), the Bristol Hippodrome for four weeks from 15th August (BO [0272] 299444) and the Liverpool Empire for three weeks from 12th September (BO [051] 709 1555).

Sophie Aldred has been recording a children's music series called *Sing Together* for Radio 4.

Writers: The highly acclaimed **Louis Marks**-produced BBC serial *Middlemarch* has already been sold to ten countries and recouped two million pounds of its costs from overseas sales.

Directors: Waris Hussein was the man behind the cameras for the glossy D-Day mini-series *Fall from Grace*, which received its UK premiere on Sky One during June.

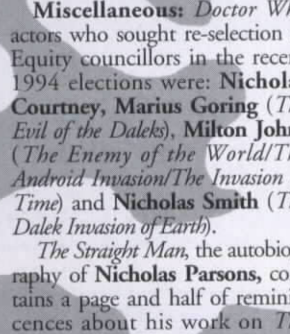
From *The Stones of Blood* to the stoned Jimmy Corkhill, **Darrol Blake** has been directing episodes of Channel 4's *Brookside*, which features **Mary Tamm** as Penny Crosby, while on ITV *Battlefield*'s **Michael Kerrigan** has been overseeing episodes of top soap *Coronation Street.*

Miscellaneous: *Doctor Who* actors who sought re-selection as Equity councillors in the recent 1994 elections were: **Nicholas Courtney, Marius Goring** (*The Evil of the Daleks*), **Milton Johns** (*The Enemy of the World/The Android Invasion/The Invasion of Time*) and **Nicholas Smith** (*The Dalek Invasion of Earth*).

The Straight Man, the autobiography of **Nicholas Parsons,** contains a page and half of reminiscences about his work on *The Curse of Fenric.*

WIN *THE SEEDS OF DOOM* ON VIDEO

An alien seed-pod has been found in the Antarctic . . . it germinates and within hours a human being has become a Krynoid. Eventually it is stopped and the menace seems over. However, the Doctor knows an important fact about Krynoid seed-pods – they always travel in pairs and megalomaniac plant-enthusiast Harrison Chase has the other. Before long a second, more terrifying, Krynoid is rampaging through the English countryside, turning all plant-life against mankind. Can anything stop it?



One of the most popular *Doctor Who* stories of all time, ***The Seeds of Doom*** is now available as a BBC Video. We have ***TEN*** copies of this double-pack to give away in this ***FREE*** competition. To be in with a chance of winning just tell us the names of three other plant-based menaces the Doctor has faced. Send your answer to **POTTY PODS** at the editorial address on page 3. The usual Marvel competition rules apply.

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Dream Watch Bulletin

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THE REAL McCOY
PART ONE

Photo © BBC Video

Sylvester McCoy was recently informed – by a letter from a fan – that he was the longest-running of all the Doctors. Three short seasons on television, then years of uncertainty have gradually solidified into the realisation that he is unlikely to play the Doctor again . . .
In a candid interview with Sylvester, Nick Briggs discovers the man, the actor and the Time Lord.

Although *Doctor Who* has been an important part of Sylvester McCoy's life, asking him to talk about the programme seems to fill him with a kind of dread. He becomes a little brash and dismissive.

"Why don't you just make it up and we'll split the money?" he joked when I initially spoke to him about doing this interview. There's something about Sylvester which makes me believe that, had I been cynical enough to say 'All right, you're on!' he would have gone along with the diabolical scheme, just for the hell of it. Or would he? With Sylvester McCoy, you never can tell.

You can, however, tell why he was cast as the Doctor. He has a dangerous, unpredictable quality to his personality, tempered with a warm, genuine, often playful sense of humour and a passionate enthusiasm for all that is important to him. Occasionally, however, he retreats into himself, brooding over some hidden thought . . . Reads like a character breakdown for the Doctor, doesn't it?

THE DOCTOR TINGLE

Just for the record, this is how it all began for the Seventh Doctor . . .

Sylvester takes a deep breath. "I heard on the BBC news that Colin Baker was leaving *Doctor Who.* I phoned up my agent and said 'Look, there's a job going at the BBC.' He phoned up the producer, John Nathan-Turner, who said, 'Sylvester Who?' and my agent said 'Yes.' John said 'Well obviously I'm interested . . . blah, blah, blah' and tried to fob off my agent. The next phone call to come through to John, luckily enough, was from a BBC producer, Clive Doig, who I'd worked with lots of times, and he, independently, said 'I think Sylvester McCoy would make a really good Doctor. Why don't you see him?' And John asked 'Are you working with his agent?' He said 'Don't know what you're on about!'

"So that coincidence kind of encouraged John to follow-up. Luck would have it that I was at the National Theatre playing the Pied Piper in a part written specially for me by Adrian Mitchell – a great poet, playwright and novelist. It was a very good audition piece for *Doctor Who.* I wore an extraordinary, wonderful, multi-coloured coat which I think, visually, must have tingled something in John's mind when he came to see the play. There was this multi-coloured coat, which in a sense was like Colin's – which wasn't actually very popular! – but, do you know what I mean? It was a *Doctor Who*-ish thing.

"John went back and – he told me this much later – he said 'I've found my new Doctor!' But then I had to go through lots and lots of other bureaucratic things, like many other meetings. I think they must have some rule in the BBC that states how many hours of meetings you must have before you can get a job of this importance. So I went through those a couple of times . . . and then I had to do a screen test.

"I feel John had already decided he wanted me to do it, so he got two other people who were absolutely not suitable at all . . . I think. This is my theory. I'm sure John would argue against that, and rightly so! But that's my theory, because I still got the job!" he gives a cheeky laugh.

"I got it a week before we had to start filming, I think . . ." he ponders, trying to recollect. "Anyway, it was all, as these things are, nerve-wracking! I went away to the country and sat in a cottage somewhere, thinking, 'Should I do this or what, or not?'

"I suppose I was worried about type-casting, and also knowing what I was going to be doing for the next three years. To me, that was an appalling thought. That's one of the things about the acting profession. It's very uncertain, but there's a sense of incredible adventure. I mean, I hate it when I'm out of work! I hate it when I don't know what's happening next! But at the same time, once I do know, if it's too long term . . . I hate that as well. I think, 'Well, where are the surprises going to come from?'" He bursts out laughing. "I didn't realise that with *Doctor Who* the surprise was going to be that they were going to take the thing off the air!"

FAME

Although the programme offered some financial security, Sylvester remembers his thoughts at the time. "'God! The money's appalling!' That's the BBC. I mean, I expected riches. I thought it was going to be like winning the pools. Everyone thinks that . . . but I didn't get riches. I got a great job and I had a great time. I loved every minute of it . . . except for the fame."

So what's wrong with fame? "Well, I had a kind of a funny fame before *Doctor Who*. I'd done lots of television. Regular series on children's television and the odd thing here and there. A little bit of work in films and lots and lots of theatre. Now the fame that came from that was kind of a gentle recognition. The fame that came with *Doctor Who* was so sudden – such extraordinary fame. Overnight, one became like a pop star, like a minor member of the royal family.

"In a sense, you had to become a politician. You had to watch your p's and q's in anything you said. You could no longer be yourself in public. You had to become this other, false human being to protect yourself. If you wandered in and just opened your mouth and said something that you would normally say in everyday life that would have no consequence at all, suddenly it would reverberate through the crap newspapers. I was put under siege by the press. It was an infringement of my human rights!

"Fame! I mean, we all want it. By Christ, I was hungry for it, I must admit. But when you get there, you don't really know what it entails. My sons didn't like it either, because I couldn't go to their school. Luckily they'd gone through primary school very safely. The school they went to was full of writers' kids. It was in happy Hampstead, and they were very privileged to go with, you know, other 'media kids'. So the kids there were used to me. They knew I was on

Top: Is this the price of fame? ***Paradise Towers.*** **Photo © BBC**
Bottom: In ***Delta and the Bannermen*** **the darker Doctor began to emerge. Photo © BBC**

Death and destruction seemed to follow the Seventh Doctor wherever he went. Photo © BBC Video

children's telly and all that. It was no problem. But *Doctor Who* evoked a stronger response. People just went . . . funny. I used to get chased at the secondary school, by kids wanting to get my autograph. I couldn't be normal with my kids. That was a draw-back, especially since we're very fond of each other and like to share things. But we found that I couldn't go out on the street or do ordinary things with them – except in Holland! Luckily, I can speak Dutch! That was all right. I could go to Holland and live an ordinary life – and in America too. Although *Doctor Who* is shown in America, it's not that all-pervading.

"Once Sam, my son, did say to me 'I wish that you had just stayed in the theatre and just got fame there.' You know, someone like Anthony Sher, who's an old mate of mine . . . we worked together. Now, Tony is very famous in the theatre, but I could walk down the street with him and no-one would bother him. That fame is good fame! In fact, I would advise anyone, that's the fame to go for. If you really want to become well-known, appreciated, applauded by your peers and by an audience, stick to the theatre."

Having worked with Sylvester on *The AirZone Solution* and *Myth Makers* I suggest to him that being careful about what he said must have been very problematic, since I had already observed that this was clearly not in his nature.

"That's right! It's a big problem!" Sylvester agrees enthusiastically. "It was a terrible problem. I very much believe in saying what I think. Actually, I usually say it first, before I think!" he laughs. "Then afterwards I have to think about whether I agree with what I've said – then support it.

"And I insisted on continuing to travel by public transport – but that became a problem too!" Sylvester almost appears to be reliving the frustration he experienced at the time. "I mean, I like to watch people. That's my job. An actor's job is to watch people, to learn. It's something I've always done, since I was a kid. But fame can cut you off from that, and you end up in a very small community of people – and they're famous, they're not real, and you're not real, for a while.

"It's got better now, because the programme isn't on. But it's still a problem. I'm not quite back to where I was before."

However, Sylvester is keen to point out the positive aspects. "It's very nice sometimes," he says, "to be recognised and for people to come up to you and say how much they appreciate and enjoy your work. That's lovely. But, when it happens continuously . . . or people come up to you and say 'You're the Doctor! Wow! I love *Doctor Who*, you're my fifth favourite!' that can

Something more than just a Time Lord . . . ? Photo © BBC Video

be a problem as well." He sniggers at the thought.

As it turned out, one of the aspects of *Doctor Who* during this period that disappointed many fans was a great bonus for Sylvester – the short, fourteen-week seasons. "As we only did five months of the year, I had seven months to go off and do other things. So that made the job even more wonderful, because it afforded me the luxury of experimenting. I went off around England with an Iranian theatre group, doing a play about Iran. Because of the wage from *Doctor Who*, I could afford to find out what it was like working in another culture. And, of course, I went back to the National Theatre and did more Pied Piper and did various other things, plays and *What's Your Story?* for the BBC."

DOCTOR'S BAGGAGE

Sylvester is passionate when talking about the character of the Doctor. It was something he was determined to pursue further, had he returned for a fourth year.

"To be very, very honest, when the third year actually came up, I was thinking of jacking it in then, thinking that this is maybe too long. I also had at the back of my mind that Peter Davison had told me that Patrick Troughton had told him: 'Only do three years.' But then John said, some time during the negotiations for the third year, 'You must agree to do a fourth term.' So I thought, 'Okay, I'll do it.' and decided to go for it.

"I wanted to bring a much darker side to the character – not all the time, but I was enjoying mining this part of the character, you know? The misery that the man, this jolly person carried around. So that's what the fourth term was going to be about.

"He'd been around for, they told me, nine-hundred and fifty years – it kept changing. I thought about my grandmother, who'd lived for one-hundred years and three months. She got to one-hundred and then decided that was it. In the three months left, she took up alcohol and merrily knocked herself out, went to sleep one night and didn't wake up. She'd never drunk throughout the whole of the rest of her life. But she used to tell me that she was tired; not so much physically tired – she was incredibly fit with a very sharp brain – but all her friends had died. Her immediate family had all gone before her. There was that sadness of old age, the sadness of longevity.

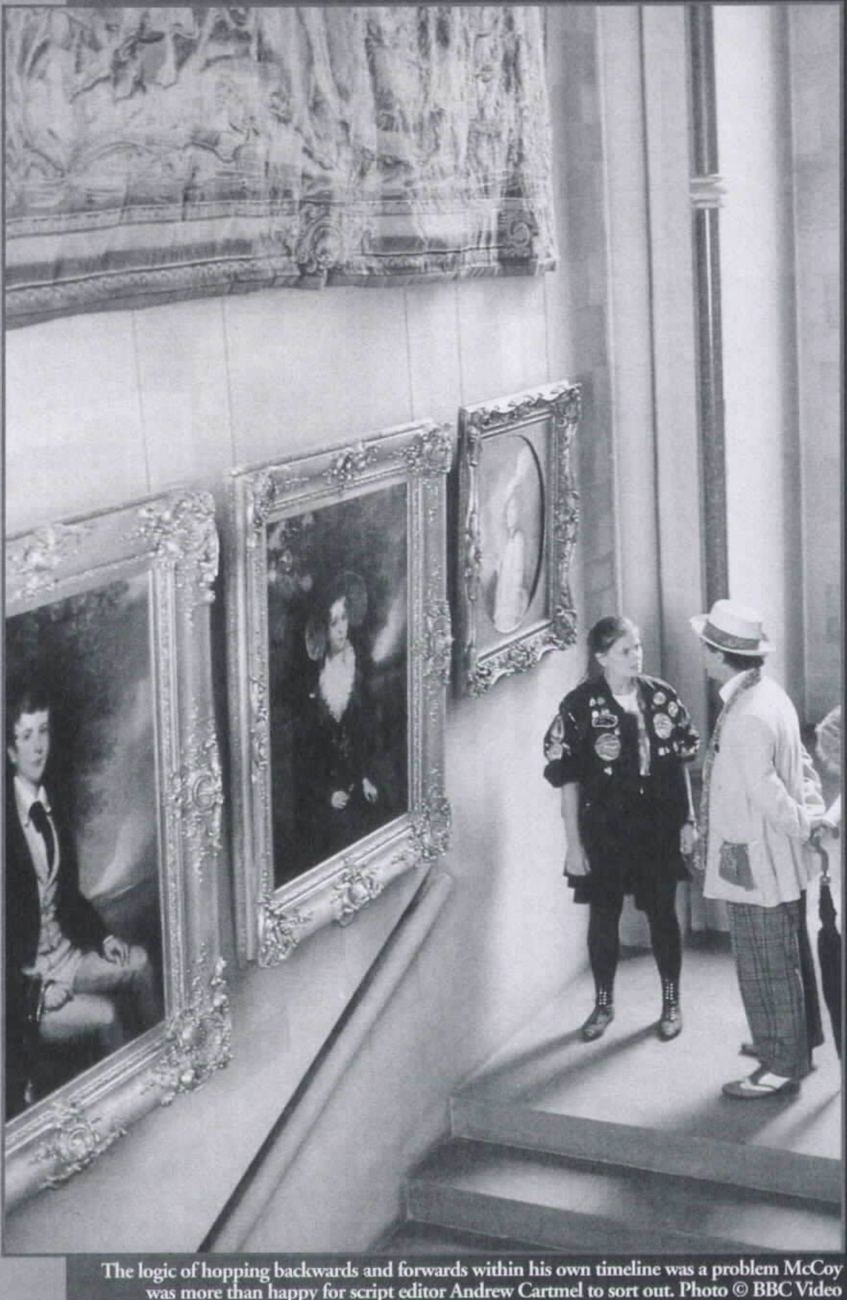
"I found that interesting, because the Doctor had lived for all this time. I thought of Methuselah (who was supposedly nine-hundred and sixty-nine years old) and the ancient mariner. These people who lived for so long . . . there was a great sadness in their lives. I thought, that ought to be part of the Doctor's baggage. He goes through all these experiences, and although time is relative and all those kind of things, I felt we had to feel those nine-hundred and fifty years. He'd lost so many companions, some happily, but generally it was tragically. He'd seen so much violence and misery! So I wanted to bring that baggage with me – to be part of what he was carrying."

EARLY McCOY

His approach for the earlier stories was often a little more straightforward. "In the early stories, I tried to relate little bits of the other Doctors. You know, you see a line and you think, 'Oh, that's a kind of a Pertwee line, or a Colin line' or whatever."

But even as early as *Delta and the Bannermen*, Sylvester was experimenting with the idea

The Doctor's extended life ought to have bestowed on him far more emotional baggage, feels McCoy. Photo © BBC



The logic of hopping backwards and forwards within his own timeline was a problem McCoy was more than happy for script editor Andrew Cartmel to sort out. Photo © BBC Video

Sylvester McCoy thinks that it was right and proper that Ace, played by Sophie Aldred, should be strong-willed, intelligent and capable of almost supplementing the Doctor as the pivitol character in a story. Photo © BBC Video

of the Doctor's sadness. "When something appropriate came along, I would maybe encourage the writers just to think about this – not do it heavily, but just plant it there. The one in the Butlins holiday camp was about love and things like that. There was just one moment when I suddenly thought 'There!' I could make a faraway look and say the line . . . I can't remember what it was now. I just wanted to plant the impression that he was remembering something from the past, or the future. I didn't want to explain it. I just wanted to give a hint to the audience that there was another area.

"I was really looking forward to tackling and grappling with that, and at the same time keeping him eccentric and quirky – and the comedy, but the anger too. The other bit! Just another little chisel into the character. That's the one sadness of not having gone on to a fourth year, not having fiddled about with that."

Seizing on Sylvester's mention of the Doctor 'remembering the future', I asked for his opinions on Andrew Cartmel's apparent views on the Doctor knowing his own future and being a manipulator of events. Were there plans to develop any of this further?

"I was slightly confused on that as well, like many people. My impression was that what they were trying to do was create another mystery. They felt, and we all felt, that most of the mystery of the Doctor had been stripped away. Too much was known about him. So what they were trying to do was create yet another door to open . . . That's what they were hinting at. I haven't got a degree in *Who*," says Sylvester, "but it seems that there were three guys; Rassilon, someone and someone else . . . a triumvirate – like God the Father, the Son and the Holy Ghost really – who had created the civilisation of Gallifrey. So perhaps the Doctor was one of these three. So therefore the Doctor has in a sense, for the last thirty years, been playing some other kind of game. Do you see what I mean?"

So were they saying that the Doctor was more than just a Time Lord?

"Absolutely! That was what they were hinting at, because they felt that the Time Lord thing had been completely milked. And that was where the series was going to go. It was making it more mysterious again.

"Now," he turns his attention to the other point I raised, "this thing about knowing what was happening and not happening . . . I think that was to do with the fact that he was a time traveller."

But how could the Doctor know his own future? As we pondered on this teaser, we discuss an excised scene from *Silver Nemesis*, where Ace sees a painting of herself in historical costume and the Doctor explains that this refers to something in her future.

"Oh yes," muses Sylvester. "But was that not part of the rehabilitation of Ace? You know, there was a very strong theme, especially in the third year, to do with the education of Ace. She had to face up to why she was this kind of street kid. You know, you imagine that if the Doctor had not come along, she might have ended up on drugs and stuff like that. That was the inference, I think.

"But these are not things which were planned in great detail. They were things that just happened, like 'Oh, that's a good one . . . Now, how do we explain it?' and you go back and explain it. As for the picture . . . I can't really remember that now," he confesses, "so it's very difficult to argue it. You'd actually have to talk to Andrew Cartmel, really."

"He won't say," I explain.

"Will he not? Wise man!" beams Sylvester. "He's saving it up and he'll write his book one day."

Leading on from Sylvester's mention of Ace's development, I put it to him that some of the stories during his time were more about Ace than they were about the Doctor. Perhaps this aspect 'broke the mould' for *Doctor Who* and made it less of the outmoded, sexist programme that, for instance, Janet Fielding might say it was.

"Well, I thought like Janet," begins Sylvester, "and, in a sense, I'm a feminist. So, when Sophie came along, it was easy for me to agree with the fact that she shouldn't play the female role like they've been played before, and that she should have a more active part. A much more positive part, given more respect. I was all for that."

◆

THE McCOY FILE: Part 1

Here's a quick guide to the real Sylvester McCoy . . .

What's your idea of perfect happiness?
Floating along on a sunny day, with a gentle breeze, on a yacht, with the companionship of my family and some friends.

Which living person do you most admire?
Well, Max Wall's gone . . . Paul Foot.

What is the trait you most deplore in yourself?
Trying to please everybody.

What is the trait you most deplore in others?
Not trying to please everybody. Bullying.

What vehicles do you own?
A bicycle, a battered Mini Clubman. It's like the TARDIS; it's amazing what you can get inside one of those things. Someone stole the Ford Escort XR3i. I was quite glad about that.

What is your greatest extravagance?
Travel.

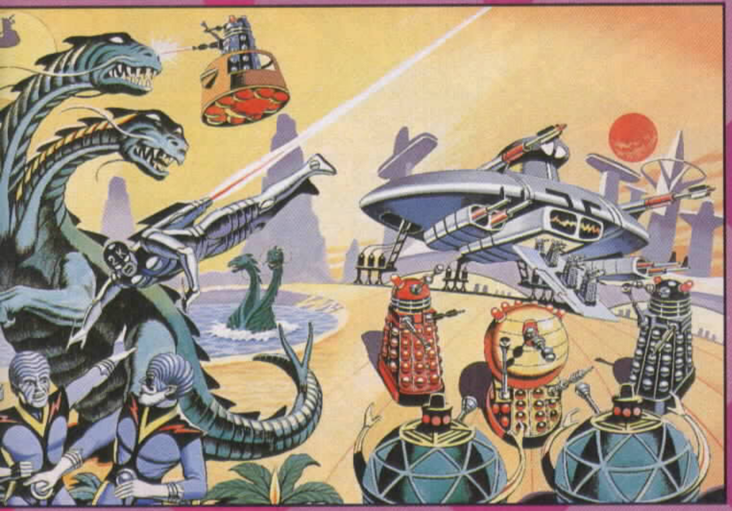
What is your most unappealing habit?
Picking my nose!

How do you relax?
I don't relax. I sit down and contemplate all the energetic things I should do.

More Next Issue

TWO GRAPHIC ALBUMS FROM THE DOCTOR WHO MAGAZINE STABLE THIS SUMMER!

THE DALEK CHRONICLES



From their genesis on the planet Skaro, to their preparations for invading Earth. From their discovery of space flight to their war with the Mechanoids . . .

All 104 instalments of *Terry Nation's The Daleks*, David Whitaker's classic Sixties comic strip brought together in one graphic album.

Full colour throughout, with a brand new cover painting by *The Daleks* artist Ron Turner.

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DOCTOR WHO™

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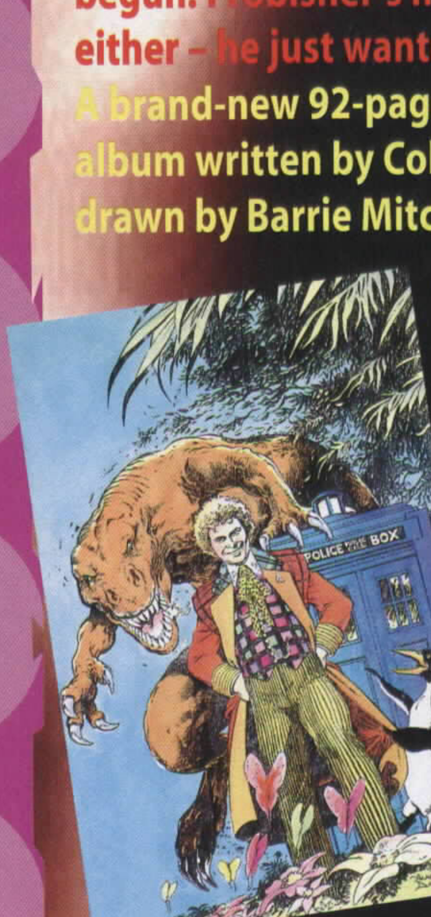
The Sixth Doctor is on a fact-finding mission for Peri Brown's family on Krontep. He faces treachery, dangers, legendary monsters . . . and that's before his quest has even begun! Frobisher's none-too-happy either – he just wanted to go fishing!

A brand-new 92-page colour graphic album written by Colin Baker and drawn by Barrie Mitchell, with John M Burns. Cover by Alan Davis.



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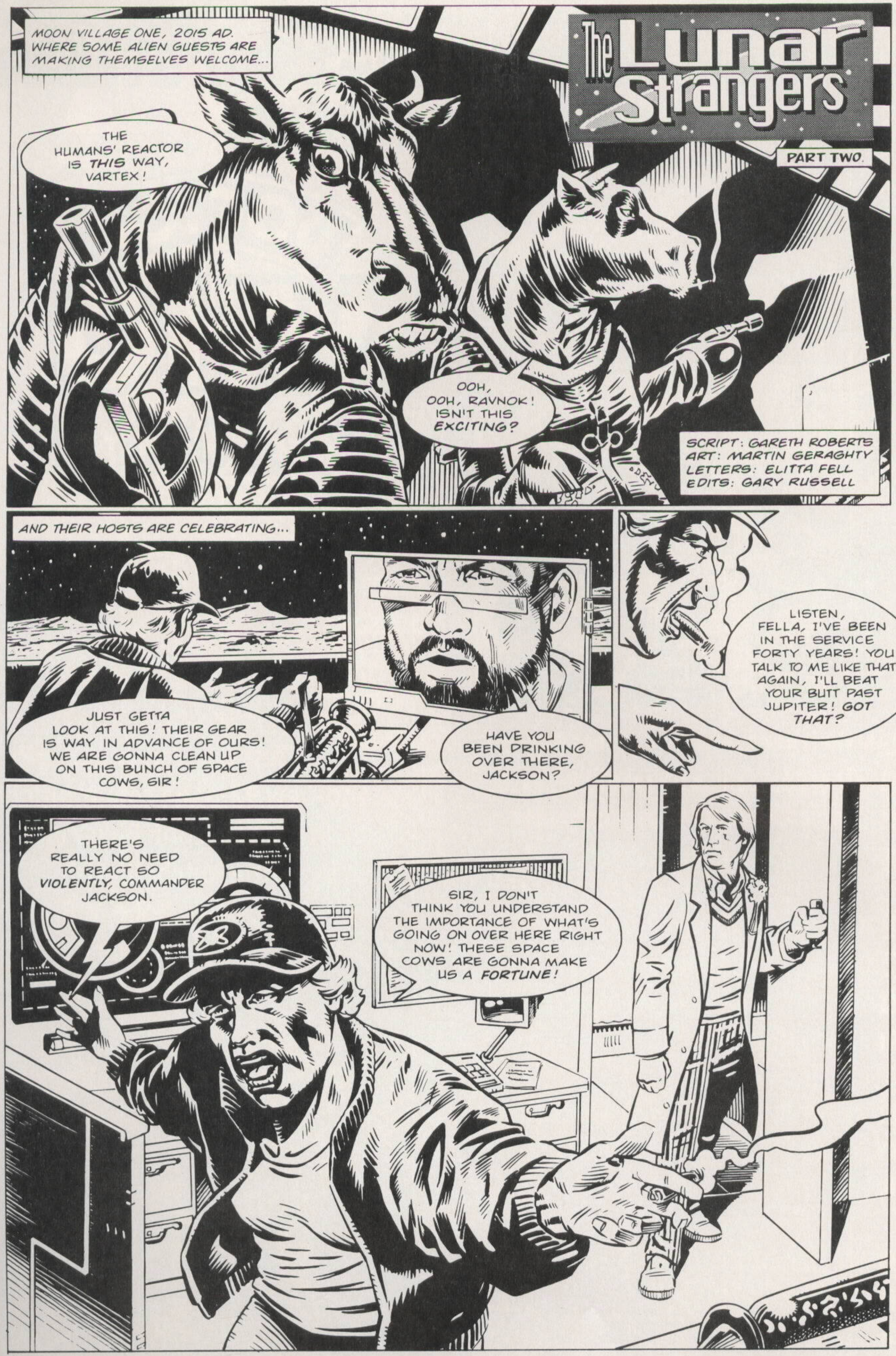
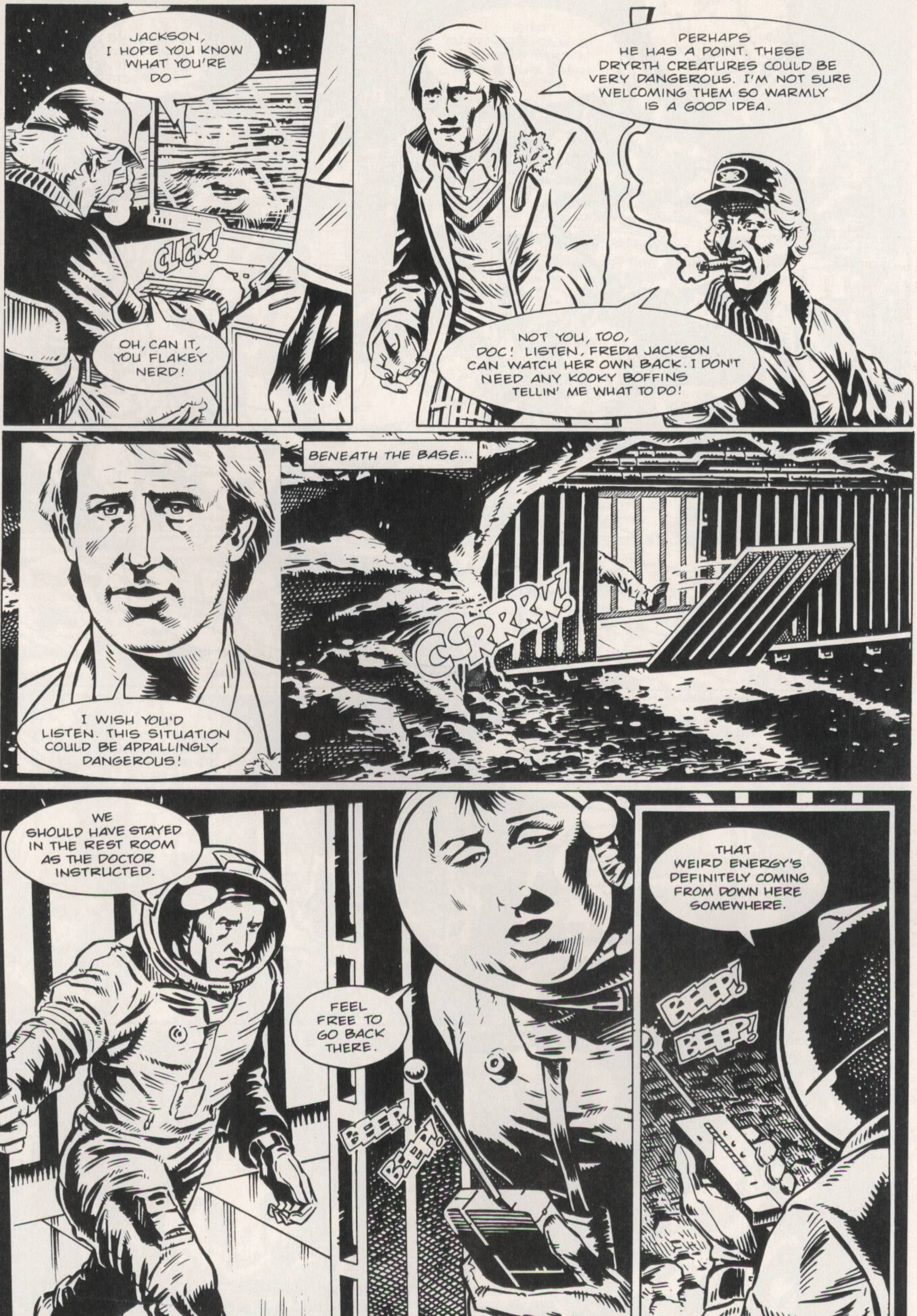
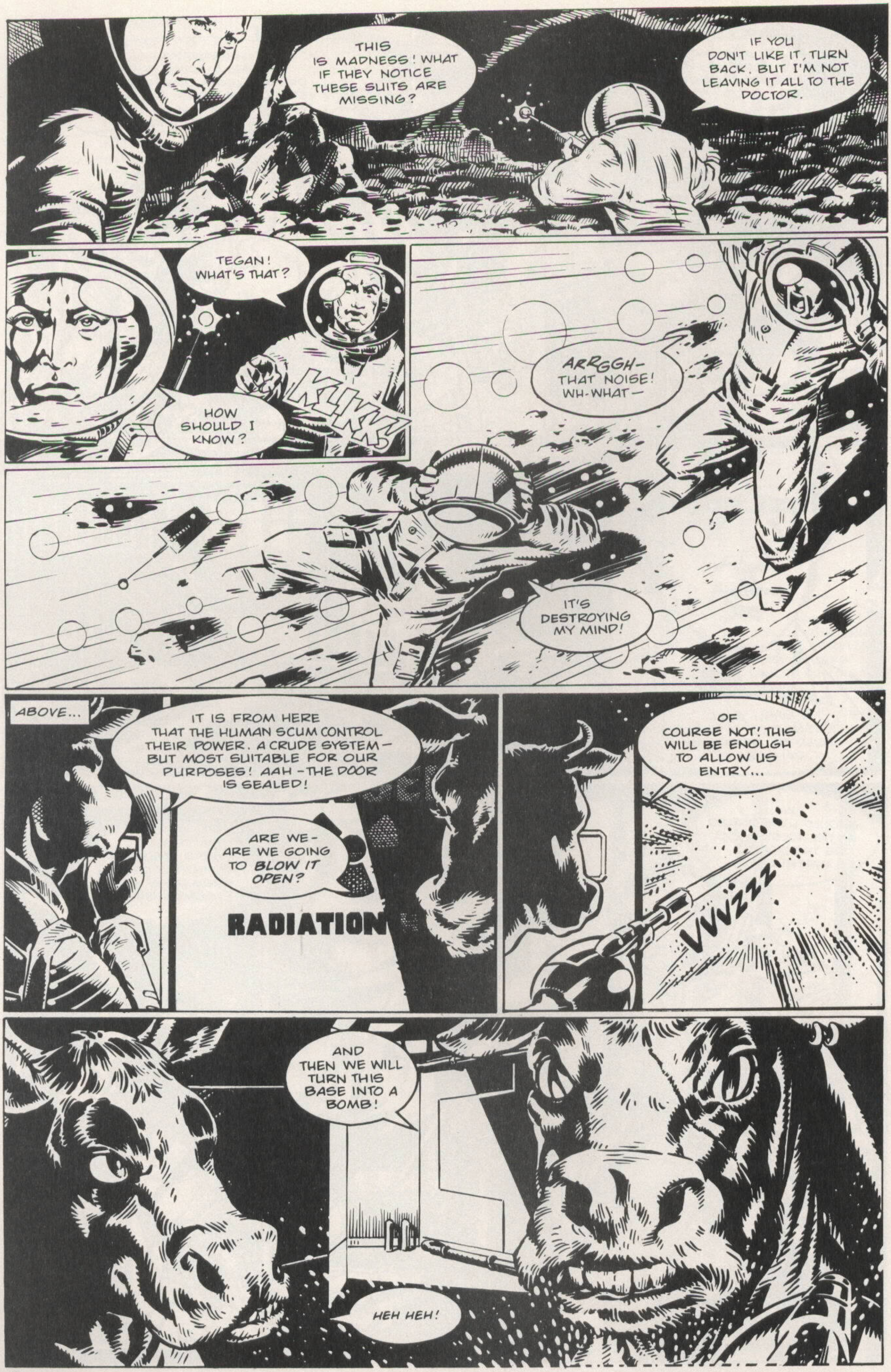
The Lunar Strangers

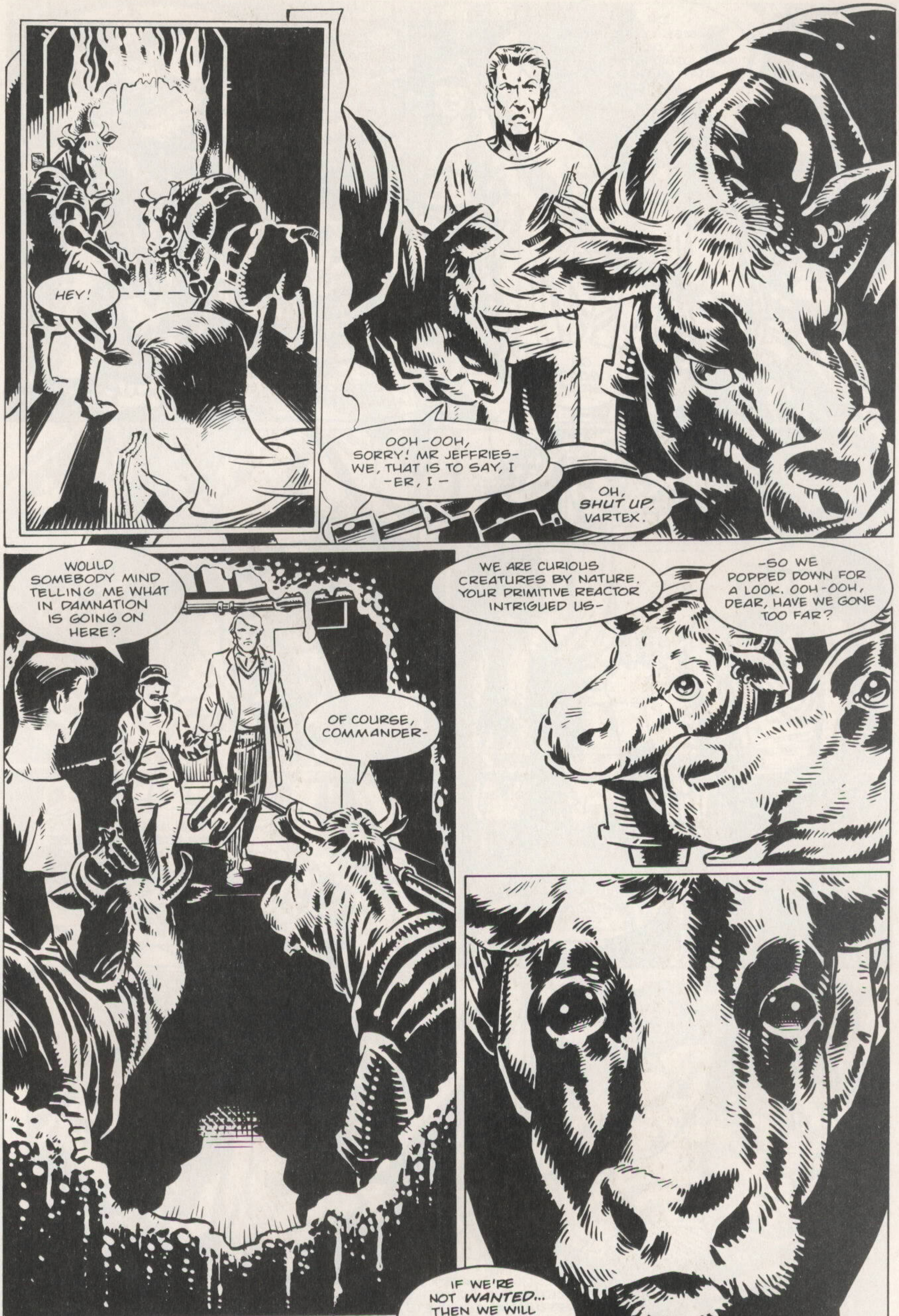
PART TWO.

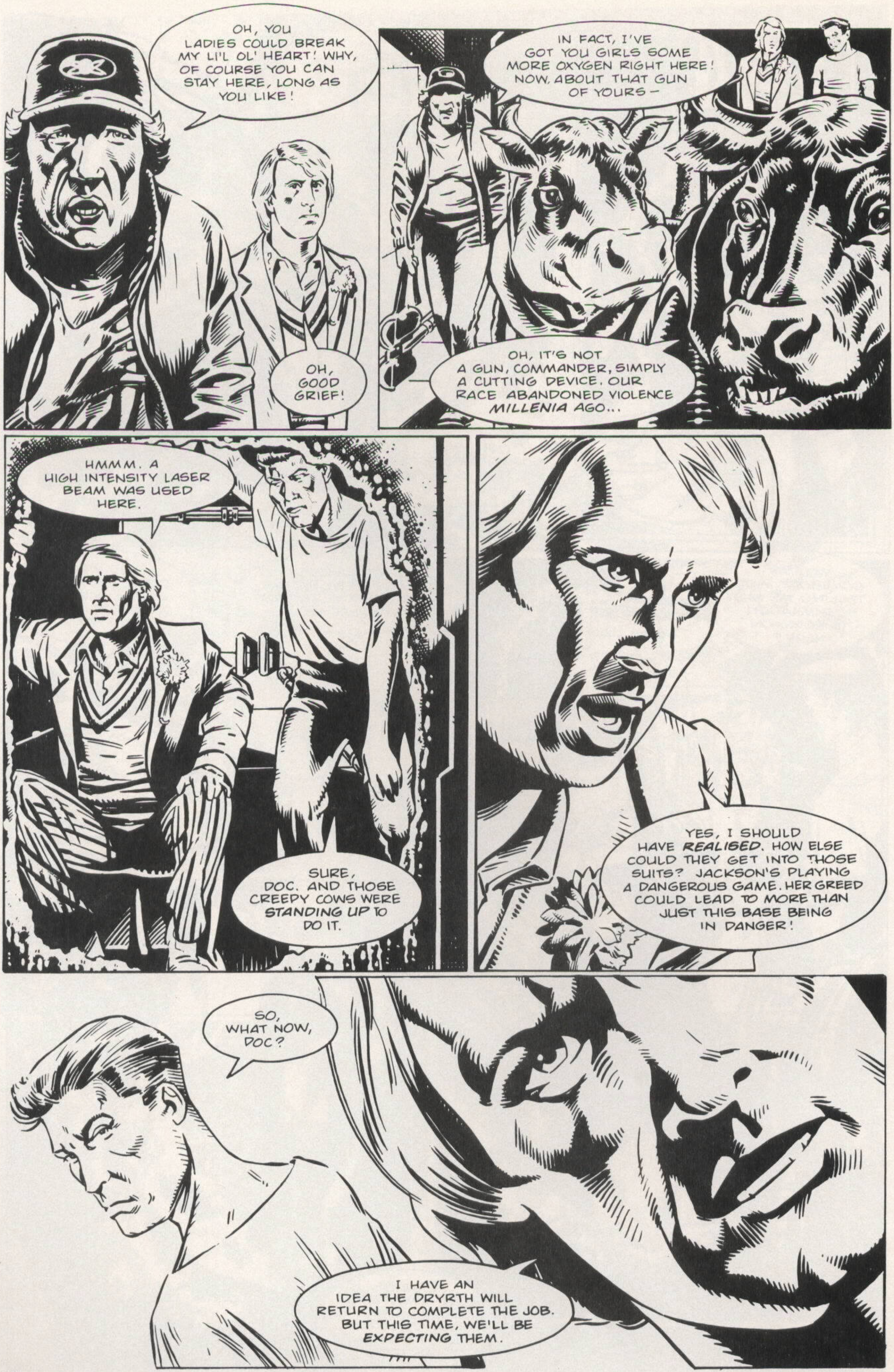
SCRIPT: GARETH ROBERTS
ART: MARTIN GERAGHTY
LETTERS: ELITTA FELL
EDITS: GARY RUSSELL

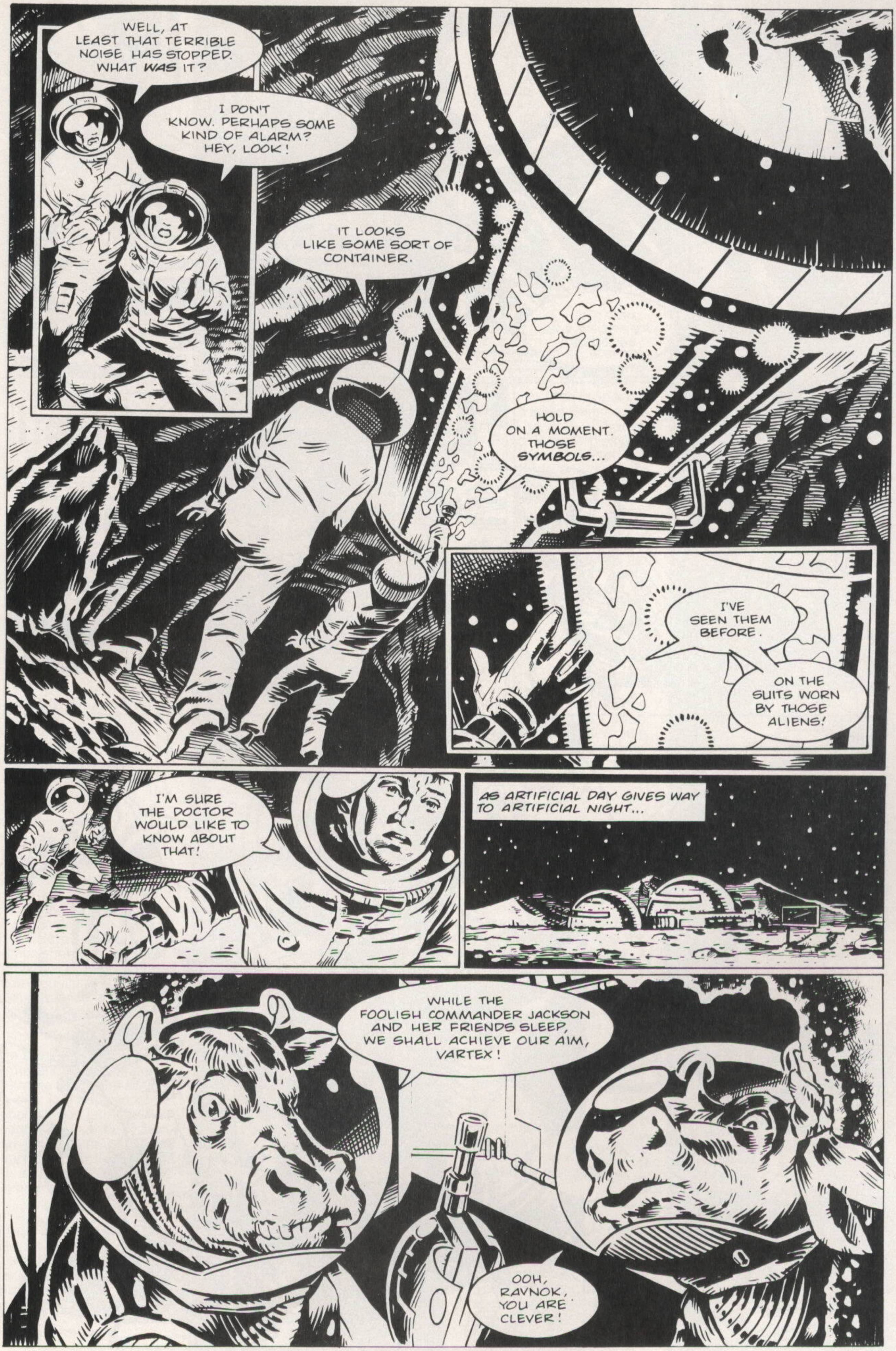

MOON VILLAGE ONE, 2015 AD. WHERE SOME ALIEN GUESTS ARE MAKING THEMSELVES WELCOME...
THE HUMANS' REACTOR IS *THIS* WAY, VARTEX!
OOH, OOH, RAVNOK! ISN'T THIS *EXCITING?*
AND THEIR HOSTS ARE CELEBRATING...
JUST GETTA LOOK AT THIS! THEIR GEAR IS WAY IN ADVANCE OF OURS! WE ARE GONNA CLEAN UP ON THIS BUNCH OF SPACE COWS, SIR!
HAVE YOU BEEN DRINKING OVER THERE, JACKSON?
LISTEN, FELLA, I'VE BEEN IN THE SERVICE FORTY YEARS! YOU TALK TO ME LIKE THAT AGAIN, I'LL BEAT YOUR BUTT PAST JUPITER! *GOT THAT?*
THERE'S REALLY NO NEED TO REACT SO *VIOLENTLY,* COMMANDER JACKSON.
SIR, I DON'T THINK YOU UNDERSTAND THE IMPORTANCE OF WHAT'S GOING ON OVER HERE RIGHT NOW! THESE SPACE COWS ARE GONNA MAKE US A *FORTUNE!*

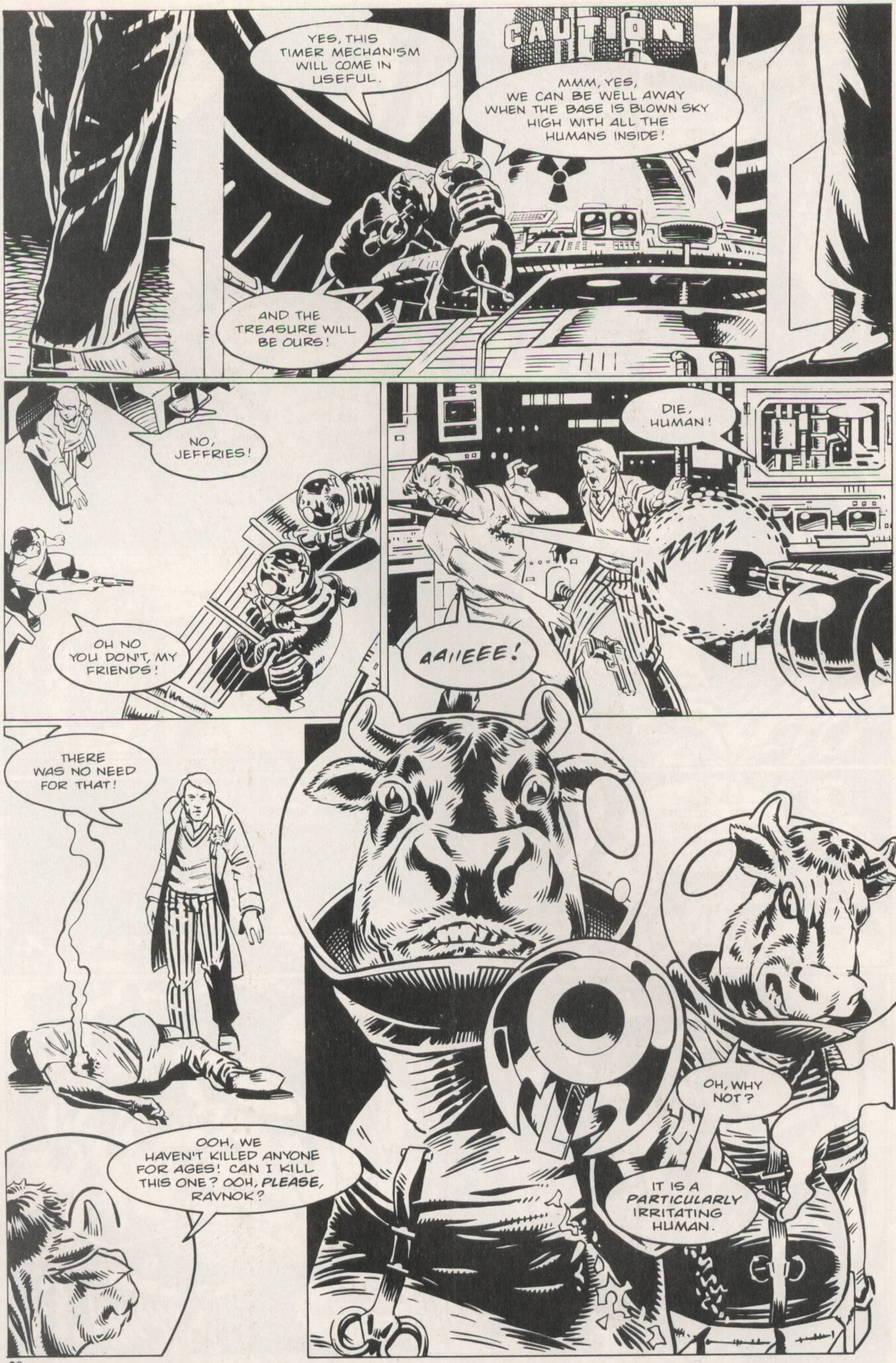

JACKSON, I HOPE YOU KNOW WHAT YOU'RE DO—
CLICK!
OH, CAN IT, YOU FLAKEY NERD!
PERHAPS HE HAS A POINT. THESE DRYRTH CREATURES COULD BE VERY DANGEROUS. I'M NOT SURE WELCOMING THEM SO WARMLY IS A GOOD IDEA.
NOT YOU, TOO, DOC! LISTEN, FREDA JACKSON CAN WATCH HER OWN BACK. I DON'T NEED ANY KOOKY BOFFINS TELLIN' ME WHAT TO DO!
I WISH YOU'D LISTEN. THIS SITUATION COULD BE APPALLINGLY DANGEROUS!
BENEATH THE BASE...
CCRRRK!
WE SHOULD HAVE STAYED IN THE REST ROOM AS THE DOCTOR INSTRUCTED.
FEEL FREE TO GO BACK THERE.
BEEP! BEEP!
THAT WEIRD ENERGY'S DEFINITELY COMING FROM DOWN HERE SOMEWHERE.
BEEP! BEEP!


THIS IS MADNESS! WHAT IF THEY NOTICE THESE SUITS ARE MISSING?
IF YOU DON'T LIKE IT, TURN BACK. BUT I'M NOT LEAVING IT ALL TO THE DOCTOR.
TEGAN! WHAT'S THAT?
HOW SHOULD I KNOW?
KLIKK!
ARRGGH- THAT NOISE! WH-WHAT-
IT'S DESTROYING MY MIND!
ABOVE...
IT IS FROM HERE THAT THE HUMAN SCUM CONTROL THEIR POWER. A CRUDE SYSTEM— BUT MOST SUITABLE FOR OUR PURPOSES! AAH - THE DOOR IS SEALED!
ARE WE- ARE WE GOING TO BLOW IT OPEN?
RADIATION
OF COURSE NOT! THIS WILL BE ENOUGH TO ALLOW US ENTRY...
VVVZZZ
AND THEN WE WILL TURN THIS BASE INTO A BOMB!
HEH HEH!


HEY!
OOH-OOH, SORRY! MR JEFFRIES- WE, THAT IS TO SAY, I -ER, I -
OH, *SHUT UP*, VARTEX.
WOULD SOMEBODY MIND TELLING ME WHAT IN DAMNATION IS GOING ON HERE?
OF COURSE, COMMANDER-
WE ARE CURIOUS CREATURES BY NATURE. YOUR PRIMITIVE REACTOR INTRIGUED US-
-SO WE POPPED DOWN FOR A LOOK. OOH-OOH, DEAR, HAVE WE GONE TOO FAR?
IF WE'RE NOT *WANTED*... THEN WE WILL WANDER BACK ONTO THE SURFACE ...AND *DIE*.


OH, YOU LADIES COULD BREAK MY LI'L OL' HEART! WHY, OF COURSE YOU CAN STAY HERE, LONG AS YOU LIKE!
OH, GOOD GRIEF!
IN FACT, I'VE GOT YOU GIRLS SOME MORE OXYGEN RIGHT HERE! NOW, ABOUT THAT GUN OF YOURS –
OH, IT'S NOT A GUN, COMMANDER, SIMPLY A CUTTING DEVICE. OUR RACE ABANDONED VIOLENCE *MILLENIA* AGO...
HMMM. A HIGH INTENSITY LASER BEAM WAS USED HERE.
SURE, DOC. AND THOSE CREEPY COWS WERE *STANDING UP* TO DO IT.
YES, I SHOULD HAVE *REALISED*. HOW ELSE COULD THEY GET INTO THOSE SUITS? JACKSON'S PLAYING A DANGEROUS GAME. HER GREED COULD LEAD TO MORE THAN JUST THIS BASE BEING IN DANGER!
SO, WHAT NOW, DOC?
I HAVE AN IDEA THE DRYRTH WILL RETURN TO COMPLETE THE JOB. BUT THIS TIME, WE'LL BE *EXPECTING* THEM.


WELL, AT LEAST THAT TERRIBLE NOISE HAS STOPPED. WHAT *WAS* IT?
I DON'T KNOW. PERHAPS SOME KIND OF ALARM? HEY, LOOK!
IT LOOKS LIKE SOME SORT OF CONTAINER.
HOLD ON A MOMENT. THOSE **SYMBOLS**...
I'VE SEEN THEM BEFORE.
ON THE SUITS WORN BY THOSE ALIENS!
I'M SURE THE DOCTOR WOULD LIKE TO KNOW ABOUT THAT!
AS ARTIFICIAL DAY GIVES WAY TO ARTIFICIAL NIGHT...
WHILE THE FOOLISH COMMANDER JACKSON AND HER FRIENDS SLEEP, WE SHALL ACHIEVE OUR AIM, VARTEX!
OOH, RAVNOK, YOU ARE CLEVER!


CAUTION
YES, THIS TIMER MECHANISM WILL COME IN USEFUL.
MMM, YES, WE CAN BE WELL AWAY WHEN THE BASE IS BLOWN SKY HIGH WITH ALL THE HUMANS INSIDE!
AND THE TREASURE WILL BE OURS!
NO, JEFFRIES!
OH NO YOU DON'T, MY FRIENDS!
DIE, HUMAN!
WZZZZZ
AAIIEEE!
THERE WAS NO NEED FOR THAT!
OOH, WE HAVEN'T KILLED ANYONE FOR AGES! CAN I KILL THIS ONE? OOH, *PLEASE*, RAVNOK?
OH, WHY NOT?
IT IS A *PARTICULARLY* IRRITATING HUMAN.

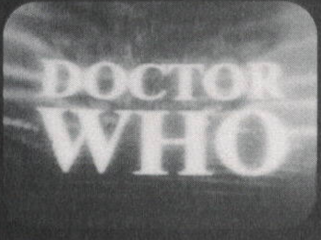
THE WHEEL IN SPACE

EPISODE 6

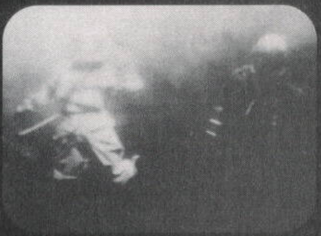
by
David Whitaker, from
a story by Kit Pedler

directed by
Tristan de Vere Cole

transmitted
1st June 1968



THE WHEEL
IN SPACE

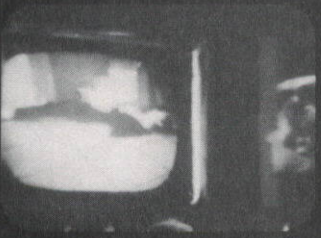


Leo orders the firing of the x-ray laser. The huge cannon lets loose a powerful energy beam which disintegrates the meteorites on contact. Zoe and Jamie struggle to maintain their equilibrium in the wake of the blast.

The crew's jubilation at knocking out the meteorites is tempered only by the Doctor's fears for Zoe and Jamie's safety. Leo continues to order repeated onslaughts as the Doctor and Tanya's concerns grow.

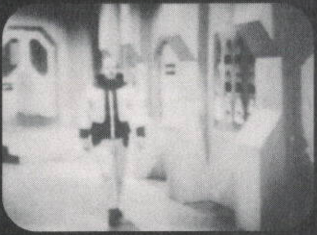
The radar screen clears, indicating the successful deflection of the main body of meteorites. Leo turns to the Doctor and angrily admonishes him for allowing Zoe and Jamie to take such high risks. The Doctor claims the risk is justifiable – and calculated by Zoe.

The Doctor then warns Leo of the enormous danger to everyone unless he switches over to the sectional air supply. When Leo is at first sceptical about the Cybermen's poisoning of the air supply, the Doctor tells him the information came from Gemma before she died.



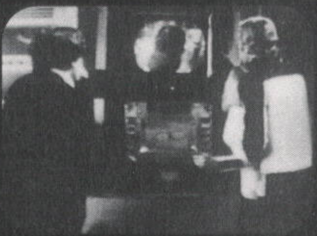
Intent on verifying, Leo checks with the oxygen room. He is greeted with the body of Gemma. "She sacrificed her life to warn us," mutters the Doctor.

Enrico announces that another swarm of meteorites is approaching. As the Doctor turns his attention to the radar, Jarvis Bennett rises from his chair and stares as the body of Gemma on the monitor. As if shocked out of his trance-like lethargy, he purposefully leaves.



The crew are too preoccupied with destroying and deflecting the latest wave of meteorites to notice Bennett's absence. By the time the Doctor realises the former controller has gone, Bennett is in an outside corridor.

Concerned at his absence, the crew are searching for Bennett on the monitor when his face appears. "They've killed Gemma you know," he says, ignoring Leo and Tanya's pleas for him to return. "I lifted the force-field. You'd better replace it."



As Leo prepares to bring him back, the Doctor indicates the monitor. A Cyberman looms over Bennett, who turns to grapple with the silver giant.

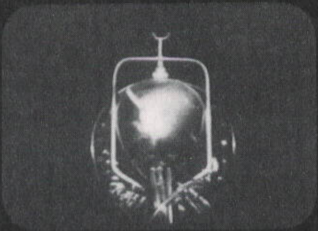
Bennett's resistance proves futile. The Cyberman effortlessly lifts him over its head and throws him across the room.

Overcome by the sheer strength of the giant, Bennett lies still. The Cyberman activates its chest-unit weapon and the room is scorched by a searing light. Tanya turns away from the monitor distraught, while the Doctor and Leo stare in horror at the unfolding atrocity.

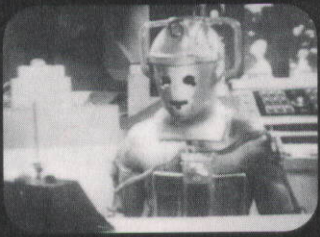
In the *Silver Carrier* Zoe and Jamie recover from their ordeal. "I didn't think we'd get through," says Zoe. "I feel as if someone's been hitting me all over with small hammers." They resolve to search for the time vector generator.

In the oxygen supply room, a Cyberman confirms that Vallance has poisoned the air supply. However, the hypnotised crewman soon reports failure – the others have switched over to the emergency supply from within the forcefield.

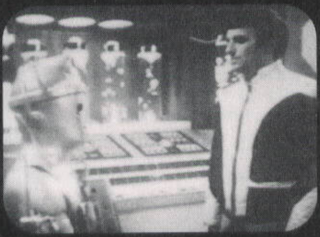
On learning the news of their plan's failure, the Planner assimilates the data. "One of the Earth humans must have experience of our methods," it concludes.



The Cyberman listens intently as the Planner gives it its instructions: "Projection of all identities on the Wheel is essential."

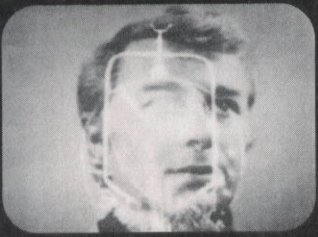


On the *Silver Carrier*, Jamie's jubilation at discovering the time vector generator goes largely unnoticed by Zoe. The girl has found a scanner relaying images from the Cybermen's frequency. She sees the Cyberman ordering Vallance to stare into the box.



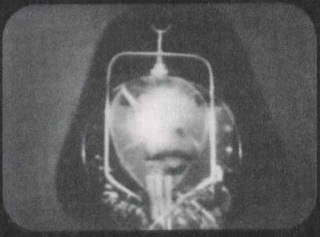
"Think of each individual human being at present on the Wheel," it orders. "Form the image in your eyes." The face of an attractive young woman fades into view. "Tanya Lernov, Astrogator, second class," he informs. "Negative," the Planner grates.

"Leo Ryan," he continues, "Communications Officer." "Negative," responds the Planner.



"Jarvis Bennett, Space Station Controller." "Negative."

"Zoe Herriot, Astrophysicist, Astrometricist, First Class." "Negative."



"Doctor . . . I don't know who he is," Vallance falters. The Planner continually demands identification of the man on the screen, to Vallance's increasing distress.

Tanya notices an object too large to be a meteorite approaching on the radar. When it changes course it arouses the Doctor's worst suspicions. "It could be a Cyberman space ship," he warns. Meanwhile, Zoe and Jamie overhear the Planner order the Doctor's death.

A hypnotised Flannigan reports in, claiming he is holding off a group of Cybermen near the workshop. Radio transistors are essential to contact Earth, so the Doctor insists on fetching some. Flannigan, meanwhile, is sent to destroy the force-field . . .

Desperate to warn the Doctor that a trap is being set for him, Zoe and Jamie spacewalk back to the Wheel with the newly-recovered time vector generator.

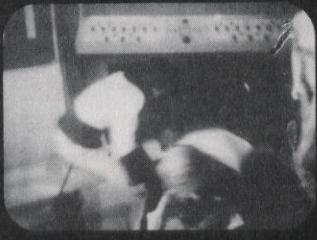
Using the emergency air tunnels as the safest means of getting round the Wheel, the Doctor soon arrives at the power room. He not only discovers the transistors, but also a phial of mercury. He pockets the objects with glee.

Using some nearby equipment and a reel of wire, he heads for the door and starts constructing a trap of his own.

On their arrival back at the Wheel, Zoe and Jamie are horrified to discover the body of Gemma. They cautiously make their way out of the oxygen room and down the corridor outside.

Flannigan takes them by surprise. He admonishes them for taking the risk of being in the area before offering to show them a quicker way back. Nearby, Vallance offers to show a Cyberman the air supply tunnel the Doctor must have used to bypass them.

The operations room door opens, and Flannigan, Zoe and Jamie enter. Acting on an earlier warning from the Doctor, Leo and Enrico throw themselves onto Flannigan, wrestling him to the floor.



DOCTOR WHO

ARCHIVE FEATURE

Serial YYY

The Monster Of Peladon

Photo © BBC

PART ONE (drn: 24'59")

On the world of Peladon, the native miners are reluctant to use the new technology supplied by the Federation, particularly when it seems that the spirit of Aggedor has been angered and is killing them. The Federation is represented on the planet by the ambassador from Alpha Centauri, Engineer Eckersley from Earth and Vega Nexos, a mining engineer from Vega. The young queen, Thalira, is persuaded – against the wishes of her high priest and chancellor, Ortron – to attend Eckersley's demonstration of the sonic lance in the mines. On its operation, the spirit of Aggedor apparently vapourises Vega Nexos.

The TARDIS materialises in a tunnel and the Doctor, with Sarah Jane, set off for the city. They instead find the temple of Aggedor and are arrested by Ortron's guards and brought before Thalira, accused of being saboteurs. Fifty years have passed since the Doctor's last visit and Peladon's membership within the Federation is uneasy. The miners feel exploited, especially now they have to mine trisilicate for the Federation's war effort against the hostile Galaxy Five.

Gebek, the miners' leader, attempts to put the grievances of his men before Thalira but the rebellious Ettis uses Gebek as a diversion so he can lead the miners to storm the Federation armoury. The attack is a failure. Given permission by Thalira, the Doctor investigates the strange deaths blamed upon Aggedor. He sets off for the new cavern created by the sonic lance, aided by Blor, the queen's champion. The pair become trapped inside the cavern because of an explosion caused by the fanatical Ettis. As they recover, the ghostly image of Aggedor appears and blasts Blor into nothingness . . .

PART TWO (drn: 23' 26")

Gebek arrives and uses the sonic lance to free the Doctor from the sealed cavern. The Doctor talks to the miners, explaining that their attack on the armoury was pointless since it can only be opened from the communications room. With this information, Ettis plans another attack.

Trying to find the Doctor in the tunnels, Sarah sees a strange figure behind the windows of Eckersley's inactive trisilicate refinery, just before becoming trapped in the automatic defence system on the door. She is found by the engineer, who assures her that the refinery is empty. Later at the citadel, Ettis holds Sarah hostage to make Alpha Centauri open the armoury, and the miners soon have advanced weapons as they return to the caves.

Ortron believes that the Doctor and Sarah are in league with the miners, and so has Sarah captured and taken to his temple. Whilst Gebek tries to pacify Ettis and the miners, the Doctor returns to the citadel, being captured by guards on entering the temple. Ortron decides upon the pair's punishment for blasphemy, and has them hurled down into a dark pit. In the gloom, the Doctor and Sarah face the royal beast, the real Aggedor . . .

PART THREE (drn: 24'47")

The Doctor uses a spinning pendant and a Venusian lullaby to pacify the creature, and when Thalira arrives at the temple, she angrily orders that Ortron releases his prisoners. Meanwhile, Eckersley points out to Alpha Centauri that the situation is becoming critical, and Federation security troops should be summoned. He then goes to retrieve the sonic lance from the tunnels, but the machine falls into the hands of Ettis and the miners.

Thalira asks the Doctor to arrange a secret meeting between herself and Gebek, but when the Doctor tries to enter the tunnels to achieve this, he is arrested by Ortron and his guards and held prisoner in a dungeon. Sarah, meanwhile, explains to Thalira how she can be strong although she is 'only' a woman. All parties are aghast to hear that Centauri has summoned Federation troops and determine to make them leave Peladon as soon as possible. Ortron pleads to the miners that they should be seen to work together until the Federation troops have gone. Any chance of this vanishes when Aggedor's ghost suddenly appears and attacks the miners.

Gebek learns that the Doctor is imprisoned, and helps to release him. They head for the refinery to investigate Sarah's story. Disabling Eckersley's defence system, the Doctor opens the refinery door to reveal the figure of a Martian Ice Warrior . . .

PART FOUR (drn: 24'50")

The Martian troops, led by Commander Azaxyr, take control of the citadel and martial law is imposed. Ortron and Gebek are united in their opposition to Azaxyr, who threatens to kill hostages until trisilicate mining resumes for the Federation's war effort. The miners attack the throne room, but only Ettis survives as the Ice Warriors massacre them.

Sarah believes that it was Sskel, one of the Ice Warriors, that she saw in the refinery earlier, meaning that the Martians were on Peladon before Centauri's call for help. Any further signals to Federation HQ are now jammed, according to Azaxyr. The Doctor tells Ortron and Gebek that they must appear to co-operate, and the miners must return to work. In the communications room, the Doctor increases the temperature in the mines, making the Ice Warriors groggy. Soon the Martians are weak enough for the miners to attack. In the chaos, Ettis tells a miner called Rima that he has the sonic lance hidden on Mount Megeshra and aimed at the citadel. Ettis, now quite mad, sets off to activate the lance, stabbing Rima and leaving him for dead. The Doctor finds out about Ettis' plan and goes after the madman.

In the communications room, Eckersley, Centauri and Sarah watch the Doctor and Ettis fighting by the sonic lance, as Azaxyr reveals he has set the machine to self-destruct by remote control. Ettis activates the lance and there is a huge explosion . . .

PART FIVE (drn: 23'56")

Ettis is killed outright, and the Doctor's motionless body indicates to Azaxyr that he too is dead. Eckersley is ordered to reduce the heat in the mines and cut the air supply to force the miners into submission. While Azaxyr takes Eckersley to the refinery, Sarah, Centauri, Thalira and Ortron are held in the throne room. The group plan an escape so that Centauri can activate the spacial distress beacon in the communications room, but their attempts to distract Sskel go wrong. Sarah and Centauri get away, but Ortron is gunned down and the Queen is still held prisoner.

In the communications room, Sarah and Alpha Centauri eavesdrop on Azaxyr and Eckersley in the refinery. Both are traitors to the Federation, intent on selling trisilicate to Galaxy Five. The Doctor has recovered and returned to the mines where, meeting up with Gebek, he has also gone to the refinery and overheard the same conversation. Inside the refinery is a statue of Aggedor, a matter projector and a directional heat ray. It is Eckersley and the Ice Warriors who have been creating the ghost of Aggedor to provoke the fake Federation troops being called in.

Eckersley cuts the air supply to the mines and returns with Azaxyr to the citadel. The Doctor and Gebek meet up with Sarah before entering the refinery, restoring the air to the mines and then examining the ghost Aggedor system. Azaxyr learns that the group is in the refinery, and sends Sskel and his warriors to kill them. The Martians begin to melt their way through the door . . .

PART SIX (drn: 23'48")

Just as the Martians are melting the hatchway, the Doctor works out how to control the matter projector and uses 'Aggedor' to attack the warriors, with only Sskel escaping to the citadel. Gebek rallies his men, and arranges with the Doctor that Aggedor's spirit will fight with the miners and help recapture the citadel and rescue the queen. Eckersley activates his security system from the communications room to affect the Doctor in the refinery. The Doctor uses 'Aggedor' to allow the miners to enter the citadel, and then collapses, apparently lifeless. Most of the Martians are killed.

Gebek's forces enter the throne room to find Azaxyr and Sskel holding the queen prisoner. In an attack, Azaxyr accidentally shoots Sskel, and is then stabbed by a guard. Eckersley however is still at large, and decides to take Thalira hostage, fleeing through the tunnels to reach his hidden space shuttle on the other side of the mountain.

Sarah finds that the Doctor had gone into sensory withdrawal to survive Eckersley's alarms, and is now reviving. To track the queen into the catacombs, the Doctor uses the real Aggedor and the royal beast corners Eckersley and kills him, but perishes itself in a gun blast. Thalira prepares to rule Peladon again, and the Doctor turns down the offer of being her new chancellor, suggesting Gebek for the post instead. Centauri announces that with Azaxyr and Eckersley dead, Galaxy Five have suddenly become eager to negotiate a peaceful end to the conflict. The Doctor and Sarah slip away to the tunnels of Peladon and the TARDIS.

Photo © BBC

When planning the eleventh season of *Doctor Who* in late 1972, script editor Terrance Dicks decided to include a sequel to *The Curse of Peladon* which had been transmitted in the spring of that year. This time, however, he would allocate it a six-episode slot in which writer Brian Hayles could expand his concept of the barbaric planet gaining advanced technology to a greater extent. Dicks knew Hayles very well, and the writer was commissioned very early on to make sure he would be available to submit a script. Hayles' commission for a six-part storyline came in January 1973, a year in advance of production. Since working on *The Curse of Peladon*, Hayles had been busy writing radio and television scripts including an episode of the BBC's historical drama *The Regiment*.

Producer Barry Letts was keen that the sequel storyline should include some contemporary feminist feeling, and retain the depiction of a convincing alien culture which he felt had been present in the original. Dicks was keen to see a story tackling political drama, a territory that he wanted *Doctor Who* to explore. From the autumn of 1973, Dicks was being trailed by Robert Holmes, who would take control as script editor with Season Twelve. While Holmes had worked on heavily editing Terry Nation's *Death to the Daleks*, he took more of a back seat on *The Monster of Peladon* and the season finale, *Planet of the Spiders*, concentrating more on developing storylines for the subsequent year.

For this serial, a new production position was created, that of production unit manager – a senior member of staff attached to a given programme for a season or run of stories who would advise the producer of costings and various logistical problems. The BBC appointed a total of five production unit managers, each of whom would handle several shows at once. These were George Gallaccio, Chris D'Oyly John, Marcia Wheeler, Dennis Curran and John Nathan-Turner. The first production unit manager on *Doctor Who* was George Gallaccio, who had been a production assistant on *Planet of the Daleks* and *Invasion of the Dinosaurs*.

THE PASSAGE OF TIME

Hayles' new story was set some fifty years after the events of *The Curse of Peladon* and maintained very strong continuity to the earlier serial. King Peladon had died when his only child, Thalira, was a young girl. Lord Ortron occupied the positions of both chancellor and high priest, which in the first story had been held by Torbis and Hepesh respectively, and had himself served King Peladon since the death of Hepesh at the end of *The Curse of Peladon*. As with Grun from the previous story, the queen's champion was a giant mute, called Blor.

The Galactic Federation representative from Alpha Centauri had remained on Peladon, and had risen to the rank of ambassador instead of delegate. The Doctor recognised the tunnels near the citadel (particularly the secret entrance to the temple), and began to explain his first visit to the planet to Sarah in Part One. It also appeared that trisilicate had since been found on Peladon, since in *The Curse of Peladon*, the Doctor stated it was found only on Mars and used by the Ice Warriors. In the new serial, Eckersley explained that all the Federation's technology was based on the clear yellow crystal mineral. When encountering Aggedor in Part Three, the Doctor again used the Venusian lullaby *Klokleda Partha Menin Klatch* to pacify the royal beast, retaining the tune of *God Rest Ye Merry Gentlemen*. Throughout the serial, the natives of Peladon used the same salute: right arm raised across the chest. Continuity references to the preceding story, *Death to the Daleks*, were made as the Doctor and Sarah's comment in Part One that the TARDIS scanner is still faulty, as it had been on Exxilon.

Because of the close links to the earlier story, Letts wanted to use as many of the same production team from *The Curse of Peladon* as he could. Primarily he managed to acquire the services of Australian director Lennie Mayne to handle the sequel to his debut *Doctor Who* story two years earlier. Since directing *The Three Doctors* in late 1972, Mayne had worked on *Softly, Softly: Task Force* and *Warship* amongst other BBC shows.

Gloria Clayton was hired as designer on the serial, again to help maintain continuity to *The Curse of Peladon*. Barbara Lane, the costume designer on the earlier story, was unavailable so Barbara Kidd was assigned in her place, having worked on three serials since 1972. Make-up was handled by Elizabeth Moss on her only *Doctor Who* serial, and Peter Day handled visual effects as he had done on many serials since *The Tomb of the Cybermen* in 1967.

Costumes from the earlier serial were re-used wherever possible. Those for Alpha Centauri and Aggedor were retrieved and cleaned up and Centauri's had to be slightly refurbished since the body had undergone slight modifications, and in particular the yellow cloak was made to appear far less tatty.

Mayne cast Rex Robinson again, having used him in 1972 to play

Doctor Tyler in *The Three Doctors*. Donald Gee had been in *The Space Pirates* in 1969 when he had played Major Ian Warne, and was now cast as Engineer Eckersley. Ralph Watson, playing Ettis, had featured as Captain Knight in the first four episodes of *The Web of Fear*. Gerald Taylor, who appeared briefly as Vega Nexos, had been a Dalek operator since 1963 as well as playing WOTAN and operating the eponymous devices of *The War Machines*, being a laboratory assistant in *The Underwater Menace* and playing a van driver in *The Dæmons*. The regular stuntman on the series, Terry Walsh, was hired in three capacities: as the fight arranger, as the stunt double for Jon Pertwee and to play the Guard Captain in the first four episodes, as well as other guards in subsequent episodes. Another stunt regular, Max Faulkner, played several roles in action sequences.

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SEEING RED

Filmed inserts on 16mm film were shot on Stage 3A of the BBC Television Film Studios at Ealing from Monday 14th to Friday 18th January 1974, covering many of the cave scenes and action sequences for the serial. A BBC photographer was present for the first day of filming to take publicity shots of various scenes in the cave featuring Pertwee and Elisabeth Sladen as the Doctor and Sarah, as well as portraits of Thalira, Blor, Ortron and Eckersley. A publicity shot was also taken at this time of Alpha Centauri, despite the fact that the alien did not feature in any film sequences.

The first day began by shooting scenes at the main mining area with Ettis and the miners wheeling the sonic lance along, and then being attacked in Part One. When people were dispersed after an attack by the spirit of Aggedor, editing of the film meant that they simply vanished in a similar manner to the dematerialisation of the TARDIS (i.e. using a locked-off camera and shooting first with the person on the set, and then the empty set). A red glow was then superimposed over these shots when the film material was transferred to videotape later during the studio session.

Filming continued with the demonstration of the sonic lance scene for Part One, with the lance partially constructed from the Second Doctor's anti-matter containment device seen in *The Three Doctors* Episode Two. For the action of the lance blasting a hole in a rock wall to create a new mining cavern in Part One, an image of the rockface was reflected off a rippling sheet of mirrorlon (a flexible silverey surface). Filming was then also done of the same rockface with the cavern entrance newly created, again shot off distorting mirrorlon. In editing, these were then faded from one image to another.

The actors appearing as Pel miners had thick dark wigs with pale stripes. For the part of Ortron, actor Frank Gatliff's hair was predominantly white with red streaks, as with Torbis and Hepesh in *The Curse of Peladon*. As Queen Thalira, Nina Thomas wore a narrow white hairpiece in the centre of her forehead, which was combed back into her own red hair. Both Ortron and Thalira (and later Thalira's unnamed handmaiden) wore purple robes, again maintaining continuity to the regal clothing of the earlier story. Taylor's Vega Nexos half-mask took two hours work to apply, and Hayles' script described him as a 'walking hairy carrot'. To this end, Nexos strongly resembled the god Pan, with Taylor wearing hairy leggings.

After the death of Nexos, a scene which was omitted from the finished Part One was filmed between Robinson and Gee. In this, Gebek told Eckersley how he admired Nexos' bravery, with Eckersley replying that the native of Vega had been the best mining engineer in the Federation. The pair touched the rock where Nexos had died, and found it still to be warm. Eckersley was now 'concerned' that the miners would not work with modern technology, whereas Gebek feared they might not work at all. The last two sequences shot on Monday 14th were two very brief inserts of Eckersley dragging the protesting Thalira along the tunnels for Part Six.

Shooting on Tuesday 15th started with two sequences for Part Three using the same set and the sonic lance prop. These showed Ettis and Gebek capturing the sonic lance from Eckersley and Sarah. When Eckersley turned the lance on the attacking miners, parts of the set were rigged to collapse when pulled by wires. The short battle also saw the miners using the guns stolen from the Federation armoury, which had a blue flash-gun bulb placed in their barrels to flare brilliantly when fired. Star filters were used on some of the cave scenes, and these enhanced the blue glow of the weapons, which did not always flash on cue. Filming continued for the scenes between the Doctor, Gebek, Ettis and another miner at the start of Part Two, after the Doctor's rescue from the trisilicate cave. The subsequent fight with Ortron's guards was also shot on film, featuring stuntman Max Faulkner as one of the miners.

Wednesday 16th was initially spent on the same set, with the arrival of the Doctor and Blor at the newly created cave in Part One. The caverns where the trisilicate veins were exposed had translucent orange/red strata on the set, with lighting behind them to make them stand out. Portions of the fight between the miners and Ortron's guards were also shot on film for Part Two.

WHO'S FIGHTING WHO?

Work on Thursday 17th switched to the cave on Mount Megeshra in which Ettis hid the sonic lance. A scene in Part Three had Ettis setting the ►

Photo © BBC

Photo © BBC

◄ machine up (which was not used in the finished edit – a CSO shot was adopted instead), and after this work began on the major fight sequence between the Doctor and Ettis at the end of Part Four. Walsh appeared as the Doctor for the bulk of the fight, with Faulkner doubling for Watson in some shots. Unfortunately, the direction and camera angles were not tight enough to disguise Pertwee's absence, and Walsh's face beneath a grey wig was plainly visible on several occasions. An attempt to get around this was made by having Pertwee dub his voice over some sections of the fight when Walsh was in shot.

Photo © BBC

The fight was completed on Friday 18th with the climax of the sequence in which the sonic lance exploded, a charge being detonated in front of the prop. A smoking ruined version of the lance was then seen briefly at the start of Part Five as the Doctor recovered from being knocked out in the fight. Shooting then moved to a tunnel set, since both scenes involving the TARDIS for the serial were pre-filmed at Ealing, showing the police box appearing at the start of Part One and vanishing at the end of Part Six.

The last filming to be done on the serial was the climax of Part One where Ettis sealed the Doctor and Blor in the cave with explosives, and the start of Part Two in which Gebek rescued the Doctor by blasting the debris clear using the sonic lance. By this time, Pertwee's recurrent back problem was very acute, and his performance in any action sequences was kept to a bare minimum. Walsh frequently doubled for Pertwee in the filmed sequences, such as the Doctor's escape from the cavern as he leapt through the small gap in the rock debris.

Rehearsals for the first of the three recording sessions began around Monday 21st January, with stuntman Stuart Fell and voice artist Ysanne Churchman again teaming up to recreate the body and voice of Alpha Centauri. Another stuntman, Nick Hobbs, again prepared to wear his heavy Aggedor costume for the story. Studio recording began in Studio TC8 at BBC Television Centre with a two-day session on Monday 28th and Tuesday 29th January. Although by this time videotape editing was straightforward and stories could be recorded very much out of sequence (as with *Carnival of Monsters*), Mayne preferred to complete as much of a given episode as he could on a given day, giving the actors more of a sense of continuity. Thus Part One was mainly recorded on Monday 28th January from 8pm to 10pm, with Part Two the following day from 7.30pm to 10pm. Mayne's wife, Frances Pidgeon, appeared as Queen Thalira's handmaiden in Parts One, Two, Three and Six.

The studio sets for the serial were as close as possible to those seen in *The Curse of Peladon*, re-using as many props as were still available. The throne room was very similar to King Peladon's, complete with a secret passage hidden by a tapestry behind the throne itself.

Sections of corridor, including another secret entrance to the tunnels, were also reproduced to closely match the original. The third of these replica sets was the temple of Aggedor, which had only featured briefly in *The Curse of Peladon*, but retained the doorway to the tunnels. Mayne also used similar camera angles to maintain continuity to the earlier story. All the sets for the citadel were generally lit by flaming torches, although the studio lighting was far brighter than it had been on the 1972 serial.

Material from the videotape of *The Curse of Peladon* Episode One was transferred to a separate tape for insertion into the new serial. This was primarily the model shot of the citadel which formed the establishing shot of *The Monster of Peladon* Part One, as well as being used later for CSO work.

SPIRITUAL GUIDANCE

A new Aggedor statue was made for the serial, appearing in both the temple and as the 'ghost'. As a ghost, its appearance was achieved by use of mix-feed CSO, with a glowing light playing over it. The materialisation and dematerialisation of the apparition was recorded once onto a separate tape, with this sequence being superimposed whenever the beast's spirit appeared throughout the serial. When somebody was attacked by the ghost Aggedor (or rather by the directional-heat-ray), a videotape glow was superimposed on the picture. For early episodes, this was an intense yellow light with a red glow around it, although this altered to a basic red video glow during the final recording block.

The communications room used a mixture of stock computer panels from previous programmes and several new props. A key item was a facia marked 'Alarm System' which signified areas for the throne room, quarry area, communications, conference room, citadel, refinery door, pit, temple, armoury, mine control, mine and lift. When an alarm was triggered at any of these – such as the attacks on the armoury in Part One or the explosion in the quarry area for Part Two – that section of the board flashed red to alert Eckersley. Beneath this grid were two monochrome monitors onto which could be fed scenes from cameras elsewhere in the studio, pre-recorded material or film sequences from a telecine machine. Thus in Part One, those in the communication room could watch Ettis' futile attack on the armoury. The set also housed the Heating Monitor System, a set of illuminated columns which the Doctor adjusted in Part Four to overcome the Martians with heat.

A pattern generator was used for the images created by Eckersley's automatic defence system at the refinery, with pre-programmed patterns being fed to a monitor. The swirling vortex effect generated was then superimposed over the head of the victim, such as the close-ups of Sarah in Part Two. The same images were relayed to Eckersley's monitor in the communications room.

At the end of Part Two where the Doctor and Sarah were cast down into the pit, recorded inserts of Pertwee and Sladen on a black set were taped with the camera zooming upwards past the actors, to indicate that they were falling. Walsh doubled for Pertwee in the shot of the Doctor landing on the floor of the pit, and subsequently catching Sarah.

During rehearsals for the second studio block on *The Monster of Peladon*, it was announced to the press on Friday 8th February that Pertwee was leaving the series, a decision which he had reached at the start of the year. There were various reasons for the actor's departure after five successful years in the role of the Doctor. A key factor was that many of Pertwee's friends had left or were leaving the series. Katy Manning had departed in April 1973, and the sudden death of Roger Delgado in June had also shaken him. By September, Terrance Dicks had decided to pursue a freelance writing career again, and just before Christmas, Barry Letts had announced that he would move on from *Doctor Who* to produce *Anna Karenina* the following year. Pertwee felt that maybe it was time for a clean slate on the show, allowing the new production team to shape *Doctor Who* their own way.

Pertwee already had one project lined up after *Doctor Who*, a part in a theatre play called *The Bedwinner*, and shortly afterwards came the offer to be chairman in a new season of the panel game *Whodunnit?* (taking over from Edward Woodward after making a guest appearance on the show's initial 1973 season). The actor's departure was covered widely in the media, including an appearance on *Nationwide*. In its coverage, *The Daily Telegraph* confirmed that a new actor had also been chosen to succeed Pertwee, and would be announced the following week. Around this time, Pertwee was also due to appear on a new BBC2 chat show called *Just a Nimmo* in which he would be one of four guests discussing horror on Monday 4th February. However, for reasons which are not clear, although the actor was announced at the start of the programme by host Derek Nimmo, he did not feature at all.

Joining the cast of the serial at this point were Alan Bennion and Sonny Caldinez, both of whom had previously played Ice Warriors. Bennion had previously played two of the Martian leaders – Slaar in *The Seeds of Death* and Izlyr in *The Curse of Peladon* – while Caldinez had been in both of those adventures plus *The Ice Warriors*. This time playing Sskel, Caldinez' voice was again replaced in post-production because the rubber mouth appliances had made him inaudible in studio.

Parts Three and Four of *The Monster of Peladon* were taped in Studio TC6 over Monday 11th and Tuesday 12th February 1974, along with all the cave sequences for Parts One and Two. Recording took place from

7.30pm to 10pm on both evenings, as it would for the third and final studio block on the story. Again, taping was generally devoted to one episode each evening, although the scene in Part Four set in the throne room in which Sarah talks to Thalira about standing up for herself also appears to have been taped with another episode.

For Aggedor's pit, seen at the start of Part Three, a model of the roof was made in black with a white circular area set into it. This meant that a shot of Thalira, Ortron and Alpha Centauri looking downwards into the pit could be added by means of inlay. Later in the episode, the Doctor's magic trick to distract the Guard Captain whilst Gebek crept up behind him was achieved by intercutting camera shots, making a coin appear to vanish from Pertwee's hand and reappear emerging from his mouth. For brief scenes in both Parts Three and Four where Ettis and a miner looked across at the citadel from Mount Megeshra, a picture of the buildings and cliff-face was transferred to a telejector slide and inserted behind Ralph Watson using CSO.

Photo © BBC

Outside the refinery, the automatic defence system was controlled from a box mounted on the cave wall. In Parts Three and Five, the Doctor opened this using his sonic screwdriver, meaning that the main casing screw had to be operated from behind the wall to show it unscrewing by itself. Inside the box were some coloured lights which flashed as the Doctor opened the refinery door. This scene also appeared on one of the monitors in the communications room as Eckersley scanned around the citadel and the mines to see if he could locate the sonic lance.

OUT OF STOCK

The costume made for Bennion as Izlyr in *The Curse of Peladon* still existed, and underwent only minor refurbishments (such as having a belt added) to become Commander Azaxyr's outfit. The four other Ice Warrior costumes came from stock. Caldinez again wore the Varga costume made for Bernard Bresslaw in *The Ice Warriors* to play Sskel (as he had done as Ssorg in *The Curse of Peladon*). The three other nonspeaking Ice Warriors (played by up to four extras) consisted of an original 1967 Martian costume from *The Ice Warriors* (with a notably larger helmet) and two 1969 costumes created for *The Seeds of Death*. It was a nonspeaking Ice Warrior (in the 1967 costume) that appeared at the end of Part Three to save having to hire Caldinez, with the insert scenes of Sskel lurking behind the refinery window in Part Two being taped with Part Four the following day. The actors wearing the Martian costumes felt badly restricted and found it difficult to breathe properly. The helmets also had a tendancy to mist up.

The effect of the Ice Warrior guns were achieved, as with *The Ice Warriors* and *The Seeds of Death*, by reflecting the victim off a sheet of rippling Mirrorlon – the same effect as for the sonic lance. The weapons themselves were new, and were handheld devices positioned in the Martian's clamp-like fists. When fired, a clear rotating screw thread mounted in a black holder illuminated red, and a small motor rotated the mechanism. During editing, the soundtrack of Part Four which ended with the sonic lance exploding was lengthened and the echoing volley of the blast continued to be heard over the first few seconds of the closing credit music (indeed the respective climactic sound effects faded into the credits on several episodes).

During rehearsals for the final recording block, Letts also supervised the announcement to the world of Pertwee's replacement, a little-known actor called Tom Baker. On Friday 15th February, Baker joined Elisabeth Sladen and a Cyberman to pose outside BBC Television Centre for photographers. Press coverage the next day was extensive, also promoting *Invasion of the Dinosaurs* Part Six which was broadcast that day.

Recording on *The Monster of Peladon* concluded over Tuesday 26th and Wednesday 27th February in TC6, with the sequences for Parts Five and Six. During the taping of Part Five, additional close-up and cutaway shots of Pel guards and miners attacking the Ice Warriors were recorded. These were then edited into other action sequences across the serial by Mayne to "liven 'em up". One notable set of camera shots showed the battle from the point of view of a Martian, with two red filters being fitted over a camera lens to indicate the distinctive shape of the Ice Warrior's ►

Photo © BBC

THE MONSTER OF PELADON
SERIAL YYY
CAST

Jon Pertwee (*Doctor Who*) with Ralph Watson (*Ettis*) [1-4], Donald Gee (*Eckersley*), Gerald Taylor (*Vega Nexos*) [1], Nina Thomas (*Thalira*), Frank Gatliff (*Ortron*) [1-5], Michael Crane (*Blor*) [1], Stuart Fell (*Body of Alpha Centauri*), Ysanne Churchman (*Voice of Alpha Centauri*), Elisabeth Sladen (*Sarah Jane Smith*), Terry Walsh (*Guard Captain*) [1-4], Rex Robinson (*Gebek*), Graeme Eton (*Preba*) [1-2, 4], Nick Hobbs (*Aggedor*) [2-3, 6], Roy Evans (*Miner*) [3-4]†, Sonny Caldinez (*Sskel*) [4-6], Alan Bennion (*Azaxyr*) [4-6], Max Faulkner (*Miner*) [6].

† Billed as Rima in *Radio Times.*

EXTRAS

Roy Brent, Bob Blaine, Paul Phillips, Ifor Owen, Ivan Santon, John Cannon, Chris Holmes, Bill Haydn, Tom O'Leary, Eden Fox (*Peladonian Miners*); Frances Pidgeon (*Thalira's Handmaiden*); David Rolfe, Derek Chafer, Steven Ismay, Pat Gorman, Gordon Black, Chris Hodge, Tony Lord (*Peladonian Guards*); Unknown (*Electronic Voice*); David Cleeve, Kevin Moran, Alan Lenoir, Terence Denville (*Ice Warriors*); Terry Walsh (*Double for Doctor Who*); Max Faulkner (*Double for Ettis*).

CREDITS

Written by Brian Hayles. Fight Arranger: Terry Walsh. Title Music by Ron Grainer & BBC Radiophonic Workshop. Title Sequence: Bernard Lodge. Incidental Music by Dudley Simpson. Special Sound: Dick Mills. Film Cameraman: Keith Hopper †. Film Sound: John Gatland †. Film Editor: William Symon †. Visual Effects Designer: Peter Day †. Costume Designer: Barbara Kidd †. Make-Up: Elizabeth Moss †. Studio Lighting: Ralph Walton. Studio Sound: Tony Millier †. Script Editor: Terrance Dicks. Designer: Gloria Clayton. Producer: Barry Letts. Directed by Lennie Mayne. BBC © 1974.

† Credited on Parts One and Six only.

UK BROADCAST DETAILS*

Part One	23rd March 1974	5.30pm - 5.55pm
Part Two	30th March 1974	5.30pm - 5.55pm
Part Three	6th April 1974	5.30pm - 5.55pm
Part Four	13th April 1974	5.30pm - 5.55pm
Part Five	20th April 1974	5.30pm - 5.55pm
Part Six	27th April 1974	5.30pm - 5.55pm

* BBC Wales transmissions: 24th March at 4.25pm, 31st March at 4.20pm, 7th April at 4.30pm, 14th April at 3.45pm, 21st April at 3.15pm, 28th April at 5.00pm.

Viewing Figures:
Part One: 9.2m (23rd), Part Two: 6.8m (55th), Part Three: 7.4m (42nd), Part Four: 7.2m (37th), Part Five: 7.5m (42nd), Part Six: 8.1m (30th).

Audience Appreciation:
Part Three: 64%. No figures recorded for Parts One, Two, Four, Five or Six.

◄ helmet lenses. Mirrorlon was again used for the death of Ortron in Part Five, and also the demise of Sskel, a miner and a guard in Part Six. When Eckersley's alarm system was used on the Doctor in Part Six, this time the pattern generator images started in monochrome and then faded up to colour as the intensity of the alarm increased.

Dudley Simpson composed and recorded background music very much in the style of *The Curse of Peladon*, again using a conventional score enhanced by electronic sounds from the Radiophonic Workshop. As with earlier serials, the presence of the Ice Warriors was signified by a military drumbeat.

The Monster of Peladon was Hayles' final work for *Doctor Who*, although his connection with the series was to be maintained for the next couple of years through his two novelisations: *Doctor Who and the Curse of Peladon* in 1974 and *Doctor Who and the Ice Warriors* in 1976. During 1974 though, he did submit other ideas to the new team of producer Philip Hinchcliffe and script editor Robert Holmes, but found that his story suggestions did not fit in with running themes they had decided on. Hayles' later work included *Double Echo* – a play for the television paranormal anthology series *Playhouse: The Mind Beyond.* For radio and in print he wrote *The Archers*, and for the cinema he wrote the fantasy adventure film *Warlords of Atlantis.* Hayles died on 30th October 1978, shortly before his paranormal children's serial *The Moon Stallion* was shown on BBC1. At the time his final movie, *Arabian Adventure*, was still being made.

In the cast listings in *Radio Times*, the character played by Roy Evans was referred to as Rima, although billed as Miner on screen for his appearances in Parts Three and Four. Terry Walsh was also billed as Guard Captain in *Radio Times* for Part Five, but was not credited on-screen. Peter Brookes augmented the *Radio Times* cast lists with black and white artwork, showing Blor standing before the statue of Aggedor, Alpha Centauri, Aggedor, Sskel, a miner and the Doctor running.

The Monster of Peladon was broadcast over six consecutive Saturday evenings from 23rd March 1974, occupying the usual 5.30pm slot. The first two instalments went out against the *Reg Varney* show on ITV regions like LWT and ATV, whilst Granada and Yorkshire carried practical jokes against the public on *Candid Camera.* From Saturday 6th April, most ITV regions aired the talent show *New Faces*, which LWT dropped in favour of *The Cowboys*, a new American western series. Southern scheduled the popular martial arts western *Kung-Fu* throughout the story's run.

The ratings for the story were reasonable, but lower than the preceding Dalek serial, possibly because the lighter evenings of summer were fast approaching. Part Two in particular saw a dip with over two million viewers being lost, although half these were regained over the remainder of the serial. Part Three scored a Reaction Index of 64%, the highest for the handful of Pertwee episodes for which such research was carried out.

The opening of the first permanent *Doctor Who* Exhibition at Blackpool, covered on *Nationwide* on Friday 5th April, may have boosted interest prior to broadcast of Part Three. Several of the costumes from *The Monster of Peladon* and other stories from that season featured prominently. Pertwee also appeared with his wife Ingeborg on *Pebble Mill at One* two days before the transmission of Part Five, although this was primarily to promote Ingeborg's new book.

The Australian station ABC purchased the story in October 1974 and screened it, uncut, with a 'G' rating. New Zealand broadcast the serial in Spring 1977, with a repeat in 1986. The serial was also sold to Canada in the Seventies, and then re-targeted to North America in the early Eighties where it is syndicated both as episodes and as a TV Movie of two hours, fourteen minutes duration.

After Hayles' death, the serial was novelised by script editor Terrance Dicks for WH Allen in 1980 as *Doctor Who and the Monster of Peladon.* The hardback was issued in November 1980, with the Target paperback following a month later. The cover, showing Aggedor and an Ice Warrior, was painted by Steve Kyte. Latterly numbered Book No. 43, the book was reprinted with a new montage cover from Alister Pearson in June 1992. The first chapter or so of the novelisation also appeared in *Beyond the Stars*, a 1983 science-fiction anthology published by Marks and Spencer. Covering the first twenty-two pages of the paperback edition with four rather strange illustrations, the 'short story' went under the title of *Return to Peladon* until the volume was withdrawn because of copyright problems.

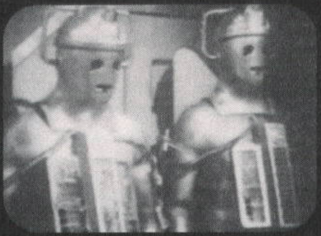
The serial was retained in the BBC Film and Videotape Library on its original 625 line colour videotape, so exists as a potential video release. It was shown on UK Gold in the summer of 1993.

Andrew Pixley

While the Irishman struggles, Leo clamps one of the metal plates to his neck, holding it in place. Leo confirms to Zoe and Jamie that Flannigan was under the Cybermen's control. His mind is now free.

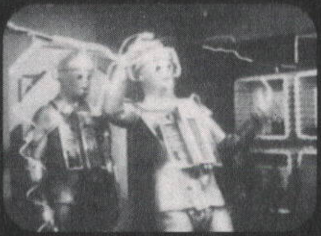
The Doctor's face appears on the communications monitor. He tells them he has found the spares, and asks Jamie to bring him the time vector generator via the emergency air supply tunnel. He ends the message with the ominous "I think I've got company."

The Doctor turns to see two Cybermen standing in the doorway. The two giants stare at him impassively. "You know our ways," the first one grates. "I imagine," the Doctor breathes, "you have orders to destroy me."

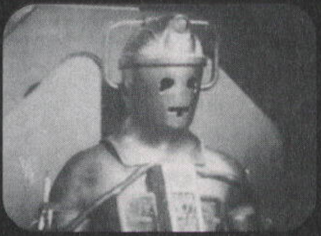


One of them reveals that Bill was ordered to only destroy the Wheel's transmitting complex. The Doctor deduces that their invasion fleet's smaller ships can only enter Earth's atmosphere by homing in on a radio-beam. "You must be destroyed," the second Cyberman repeats.

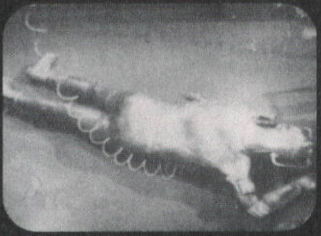
The first Cyberman advances on the Doctor, who plunges down a switch on a power box. The silver giant is caught between two wired-up terminals, a massive electrical current arcing across its writhing frame. It crashes to the ground.



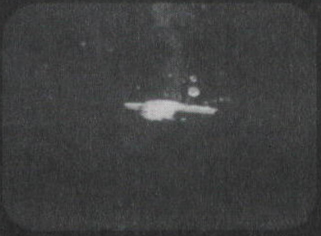
The second Cyberman activates its chest-unit weapon, but it has no effect. "You can't break through the field you know," the Doctor taunts. The Cyberman retreats, warning "You will be destroyed. Others are coming."



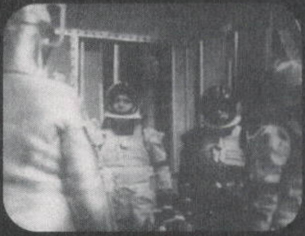
As the door closes, Jamie and Flannigan scramble through the air tunnel. "I've got a head like a big bass drum," complains Flannigan. "Somebody's going to pay for this."
"Well it looks like the Doctor's already made one of them pay," Jamie points.



The Doctor decides to try boosting the power of the x-ray laser with the time vector generator. He asks Flannigan to stop the invasion force at the loading bay, then tells Leo to train the laser on the approaching Cyberman ship.

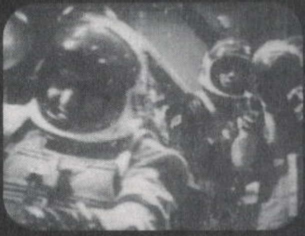


Inside the loading bay, Jamie and Flannigan are soon approached by Vallance and a Cyberman. Flannigan feigns subservience before surreptitiously fixing a metal plate to Vallance's neck.

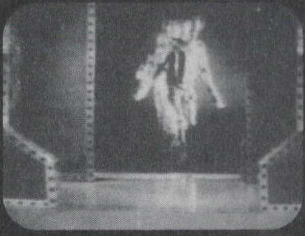


As Vallance regains his senses, Flannigan launches an attack on the Cyberman with quick-set plastic. It staggers back, activating the bay-door mechanism before collapsing. The way is now clear for the spaceborne invasion force.

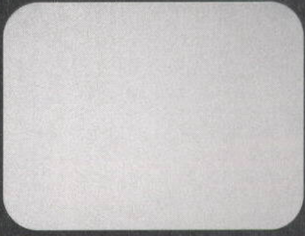
Flannigan rushes to close the doors, horrified at the horde of Cybermen growing ever-nearer.



As the doors begin to close, the spacewalking Cybermen seem to join formation. The leading Cyberman, looking slightly altered from those already seen, attempts to force the closing doors apart. Flannigan panics – he has run out of quick-set plastic.



The Doctor, meanwhile, has completed his frantic modifications to the laser. On receiving the go-ahead, Leo orders the destruction of the Cyberman ship. The laser fires, bathing the ship in a searing light which triggers its total disintegration.



Flannigan operates the neutron force-field, catapulting the Cybermen back into space. The operations room witnesses a scene of widespread jubilation. Enrico succeeds in contacting Earth and Leo promises a full report in due course.

"All systems now operational," he states, as his hand affectionately grips Tanya's. "Request official permission to assume responsibility."

Zoe accompanies Jamie and the Doctor back to the *Silver Carrier*. She pesters Jamie for some information about the TARDIS, but the Scotsman remains reticent. "Look Zoe," he says, trying to say goodbye, "we won't forget you."

Inside the TARDIS control room, the Doctor tops up the fluid links' mercury levels. "All set?" asks Jamie as the Doctor prepares to leave. His preparations are delayed when he notices they have a stowaway. "I want to go with you!" Zoe protests. "It's impossible," Jamie responds.

"Now Jamie," the Doctor corrects him, "it's not impossible, but it's something we have to decide." Zoe continues to maintain her enthusiasm as the Doctor opens a roundel panel, taking a headset.

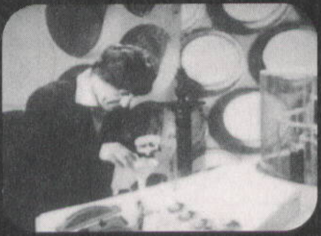
He puts the headset on, sits down and tells Zoe to look at the scanner screen. "I'm going to show Zoe the sort of thing that she could be in for," he tells Jamie. "Thought patterns?" asks Zoe. "Yes, only I'm going to weave them into a complete story for you."

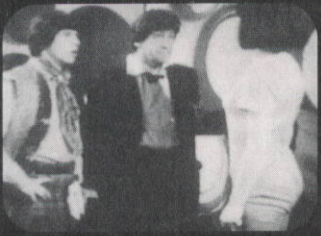
"Have you ever heard of the Daleks?" asks the Doctor as the screen fills with the image of a squat metallic device.

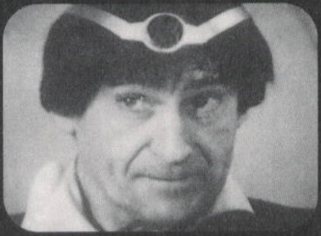
Zoe watches, transfixed, as the Dalek murders a man in cold blood – an example of one of the many dangers the girl may have to face should she choose to continue her adolescence as a member of the TARDIS crew.

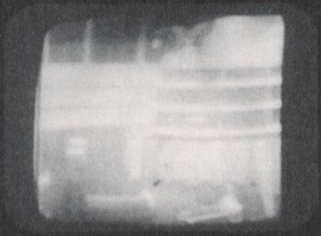
Her mind, however, is already made up.

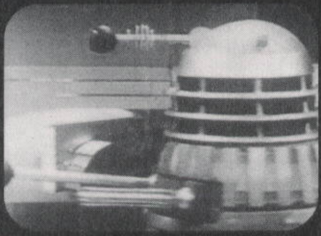
N.B. This sequence from Episode 2 of *The Evil of the Daleks* was designed to lead viewers into a repeat run of the previous year's serial. This was the first time a *Doctor Who* serial was repeated in its entirety and the only time that a story was repeated as part of the series' contemporary narrative context.

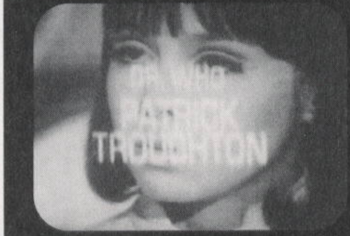


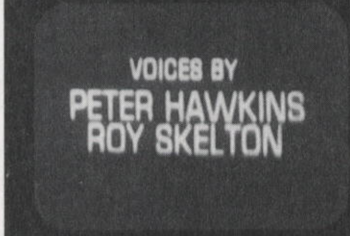




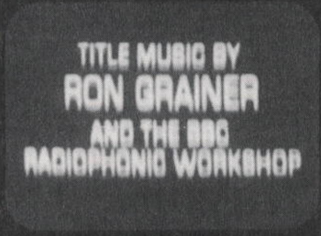








VOICES BY
PETER HAWKINS
ROY SKELTON

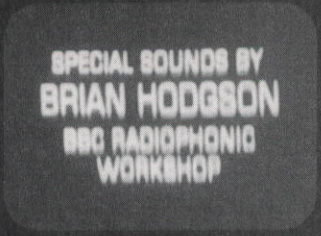


TITLE MUSIC BY
RON GRAINER
AND THE BBC
RADIOPHONIC WORKSHOP

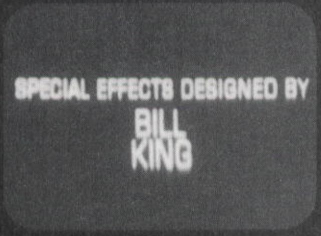
Doctor Who Classic Comics Issue 24, on sale 18th August, debuts the first telesnap episode of *The Ice Warriors*, the classic 1967 serial which introduced one of *Doctor Who*'s most popular foes.

Don't forget that Issue 217 of **Doctor Who Magazine** will be the biggest edition ever published. As well as the second episode of *The Ice Warriors* it will also feature a complete telesnap archive of *The Smugglers*. Be the first to see hundreds of previously unpublished photographs from all four episodes of this missing classic. The new **Doctor Who Magazine**, priced £2.75, goes on sale 1st September.

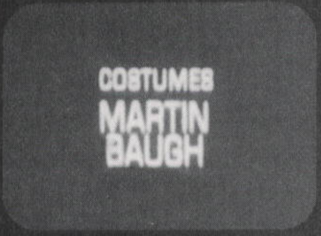
Compiled by
Marcus Hearn



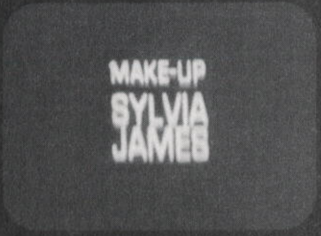
SPECIAL SOUNDS BY
BRIAN HODGSON
BBC RADIOPHONIC
WORKSHOP



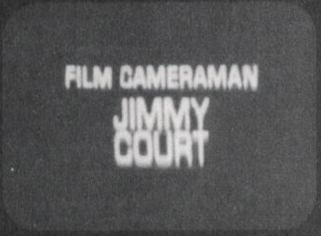
SPECIAL EFFECTS DESIGNED BY
BILL
KING



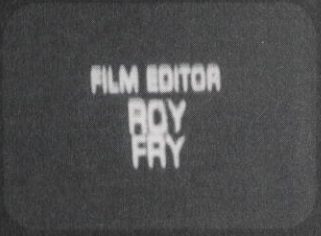
COSTUMES
MARTIN
BAUGH



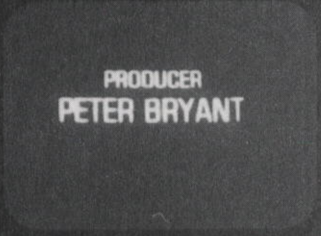
MAKE-UP
SYLVIA
JAMES



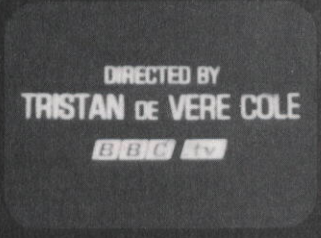
FILM CAMERAMAN
JIMMY
COURT



FILM EDITOR
ROY
FRY



PRODUCER
PETER BRYANT



DIRECTED BY
TRISTAN DE VERE COLE
BBC tv

INTO 1994

Readers' Survey Results

Nearly one thousand four hundred readers took time to complete and return our Thirtieth Anniversary readers' survey – the largest response ever to a Doctor Who Magazine poll. Graeme Fowler sifted through and recorded your replies. Here is what you had to say . . .

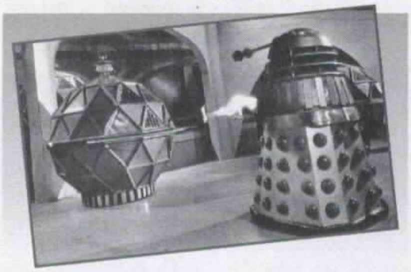
Despite having been officially out of production for four years, *Doctor Who* had a very busy year in 1993. Even without subscribing to UK Gold or purchasing a single video, a British viewer could watch more episodes on TV than in any year since 1984. Through a wide range of video and audio releases, there was an opportunity to see or hear every incarnation of the Doctor battle the Daleks. Radio Five, Marvel Comics and Virgin Books took the Doctor and his companions on a host of new adventures. Which of these did **Doctor Who Magazine** readers enjoy the most? What do they want to see in 1994? What were the best and worst things about the Thirtieth Anniversary celebrations?

Before we reveal all, it's worth pointing out that any results derived from sections that required a ranking of items (first, second, third etc) were calculated on a points basis, with three points for first place, two for second and so on. Each result is given as a percentage of the total amount of points awarded to each section. Not every reader chose to vote in each and every section.

BBC VIDEO

Favourite Video Release

The Daleks Box Set	20.12%
Doctor Who and the Silurians	11.74%
The Trial of a Time Lord	11.43%
Resurrection of the Daleks	10.10%
The Invasion	8.83%
The Two Doctors	8.41%
Terror of the Autons	8.26%
The Dæmons	5.17%
Enlightenment	4.22%
Image of the Fendahl	4.19%
The Curse of Peladon	2.60%
Silver Nemesis	1.83%
Vengeance on Varos	1.62%
The Keeper of Traken	0.81%
Terminus	0.67%



Considering the high votes recorded in last year's 'most wanted' category for both *The Chase* and *Remembrance of the Daleks*, it comes as no surprise that *The Daleks* Box Set, which contained both stories, dominates the chart. Restoration of one form or another made *Doctor Who and the Silurians* and *The Invasion* unexpectedly available for release, and they were enjoyed once again by a largely new audience. The other colourised adventures were also very popular.

Unfortunately, gremlins got in the works and *The Keeper of Traken* was accidentally left off our list of eligible stories on the poll form. Although the story has undoubtedly suffered for that, it still managed to beat *Terminus!*

"*The Chase* and *Remembrance* together, what a fantastic package! A great way to demonstrate the many aspects and strengths of the series."

Jennifer Simpson, Preston, Lancashire

"*Doctor Who and the Silurians* was marvellous, with all the cast members at their best. Even the dinosaurs look good if you squint."

Steven Bates, South Shields, Tyne and Wear

Stories in bold have now been released or 'confirmed' for release.

The Story Most Wanted on Video

The Seeds of Doom	10.22%
Attack of the Cybermen	9.03%
The Invasion of Time	4.42%
The entire 'Key to Time' season	3.92%
Destiny of the Daleks	3.92%
The Ice Warriors	3.75%
Inferno	3.23%
Survival	3.07%
Ghost Light	2.90%
Frontier in Space	2.73%
Planet of Fire	2.56%
The Keys of Marinus	2.39%
Kinda	2.04%
The Visitation	1.87%
The Sea Devils	1.87%
The Pirate Planet	1.70%
Warriors' Gate	1.70%

After doing very well in this category for the last three years, *The Seeds of Doom* is finally scheduled to be freed from the permafrost of the BBC Archive. *The Invasion of Time* has amazingly been catapulted from nowhere into third place. Either a lot of readers enjoyed it on UK Gold, or the popularity of *The Two Doctors* on video has brought about a Sontaran renaissance. It is important to note that although many readers voted for 'The Key to Time' series (Season Sixteen) as a whole, many others voted for one of the – punning aside – individual segments. If you add the votes for *The Ribos Operation* and *The Pirate Planet* et al to 'The Key to Time' vote, then Season Sixteen takes second place with 9.92%.

BBC AUDIO

Favourite Audio Release

The Paradise of Death	52.52%
The Power of the Daleks	32.17%
Ghost Light soundtrack	5.62%
The Tomb of the Cybermen	4.99%
Fury from the Deep	4.99%
Radiophonic music/sound effects	2.03%
Dudley Simpson/Heathcliffe Blair	1.85%

As perhaps the BBC's only serious attempt at producing a new adventure in 1993, *The Paradise of Death* was always destined to win the top spot. Most of those who preferred to listen to their *Doctor Who* in black-and-white signalled their approval for *The Power of the Daleks* instead. The highly amusing and sadly underrated Radiophonic Workshop CD just knocked 'Heathcliffe Blair plays Dudley Simpson' into last place.

"It was incredible how well *The Paradise of Death* recaptured the atmosphere of those dark Saturday afternoons of the Seventies."

Michael Bryan-Brown, Sutton, Surrey

POLICE PUBLIC CALL BOX

Favourite Future Audio Release

The Web of Fear	16.19%
The Daleks' Master Plan	15.23%
The Tenth Planet	14.29%
The Highlanders	8.57%
The Abominable Snowmen	6.98%
Marco Polo	5.71%
The Ice Warriors	5.08%
The Celestial Toymaker	4.44%

If the BBC decides to continue their *Missing Stories* audio releases, then it appears to be the invasive manoeuvres of the Yeti, Daleks and Cybermen that you want to hear. Such releases could, after all, be the perfect complement to **Doctor Who Magazine** and **Doctor Who Classic Comics**' continuing run of Sixties telesnaps.

DOCTOR WHO MAGAZINE

Favourite Regular Feature

Archives	37.88%
Gallifrey Guardian	29.26%
Shelf Life	14.53%
Interviews	3.55%

Comic Strips	2.84%
Timelines	2.84%
Telesnap Archive	1.42%
Matrix Data Bank	1.00%
Preludes	1.00%
Missing Stories	1.00%
Brief Encounters	1.00%
Beyond the TARDIS	1.00%
Others	3.07%

For the first time ever, *Gallifrey Guardian* failed to win this category. Andrew Pixley has made himself a popular man through his exemplary pull-out *Archive* features, which have served as the definitive record of *Doctor Who* since they began in 1991. *Off the Shelf* has lost only a little ground since it regenerated into *Shelf Life*, but the comic strip has taken rather a tumble.

"*Gallifrey Guardian* is suffering from there being little real news to report."
Iain Morrison, Japan

"Andrew Pixley's *Archives* are amongst the best pieces of behind-the-scenes *Doctor Who* reporting ever written, matched only by Marcus Hearn's *Dawn of Doctor Who* features."
Jamie Smith, Shrewsbury, Shropshire

Favourite Comic Strip

Emperor of the Daleks	37.58%
Evening's Empire	16.78%
Final Genesis	16.33%
Time and Tide	13.42%
Bringer of Darkness	6.71%
A Religious Experience	5.59%
Rest and Recreation	3.58%

Paul Cornell's two-Doctor continuity-fest was the clear winner here, with Andrew Cartmel's tale of fear and loathing in Middlesborough and Warwick Gray's Silurian saga always neck-and-neck for second place. *Evening's Empire* secured a lead from the final dozen or so entries. Richard Piers Rayner's artwork was frequently singled out for particular praise.

"*Emperor of the Daleks* was the very best – although the Golden Emperor should have won!"
Andrew Smith, Oxfordshire

"It was an excellent idea to run *Evening's Empire* as a special. It was well worth waiting for."
Elizabeth Price, Spennymoor, County Durham

Favourite Regular Issue

200	36.93%
207	20.21%
206	10.10%
208	8.71%
204	5.57%
205	3.38%

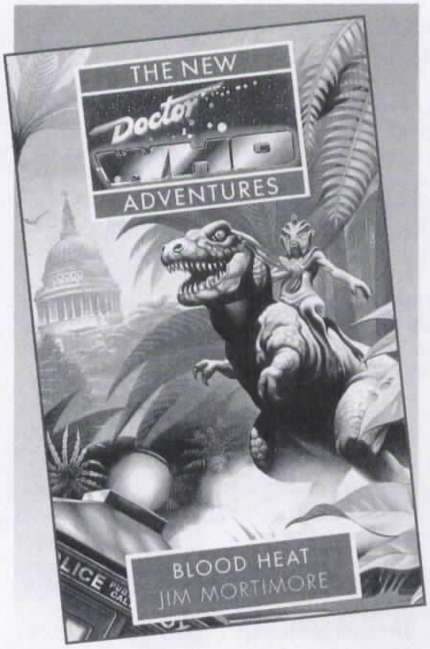
The two gatefold-covered issues took over half the vote between them.

"Issues 200 and 207 were each a stunning celebration of a stunning programme."
Simon Gosney, Leicester

BOOKS

Favourite New Adventures *Novel*

Blood Heat	16.78%
Birthright	13.59%
Iceberg	11.53%
The Left-Handed Hummingbird	11.31%
The Highest Science	10.99%
White Darkness	8.23%
Deceit	7.47%
Lucifer Rising	7.09%
The Dimension Riders	6.39%
The Pit	4.22%
Shadowmind	2.38%



Books from the latter half of the year took most of the top places, with *The Highest Science* an honourable exception. Jim Mortimore's *Blood Heat* was always the clear leader.

Almost a third of those who returned forms left this section blank or even took time to explain why they didn't read, or have stopped reading, the *New Adventures*. Perhaps Virgin's *Missing Adventures* will be better received.

"With its originality and sense of scale, *Blood Heat* proves just how good the *New Adventures* can be. It will become a benchmark for quality."
Trevor Eldridge, Uxbridge, Middlesex

"I enjoy all the *New Adventures*, but I feel that to less determined fans the books are too heavy going."
Patrick White, Sandown, Isle of White

"The books should be edited by someone who understands the series' ethos."
Peter Simpson, Slough, Berkshire

Favourite Other Doctor Who *Book*

Timeframe	43.07%
The Sixth Doctor Handbook	21.29%
The Evil of the Daleks	21.50%
The Power of the Daleks	9.16%
Ghost Light Scriptbook	4.95%

Congratulations to David Howe for not only winning this section, but also – with Mark Stammers and Stephen James Walker – coming second! John Peel's fifth Dalek novelisation was significantly more popular than his fourth.

GENERAL

The Best Thing About The Thirtieth Anniversary Was . . .

30 Years in the TARDIS	27.30%
Lots of videos available	17.43%
Dimensions in Time	9.54%
More publicity/recognition for the show	7.24%
The Paradise of Death	6.58%
Panopticon	6.58%
Repeats on BBC television	6.25%
Repeats on UK Gold	3.95%
Recolourisation of old episodes	1.32%
Manopticon	1.31%

Other answers included:
Steven Spielberg buying the rights to the series
The **Doctor Who Magazine** Yearbook
Fan unity
Better *New Adventures* novels
Announcement of *The Dark Dimension*

Kevin Davies' superb documentary was the highlight of the anniversary celebrations for most readers. BBC Video made lots of friends with their new releases and budget-priced re-issues.

"The documentary didn't merely present a catalogue of dry facts about the series, it actually managed to capture its very atmosphere. It was a work of genius."
Graeme Southall, Penrith, Cumbria

"When the series returns, Kevin Davies should direct every episode."
Sally Bisby, Ipswich, Suffolk

The Worst Thing About The Thirtieth Anniversary Was . . .

Cancellation of *The Dark Dimension*	30.30%
Dimensions in Time	25.20%
'Still no new series'	21.82%
The editing of *30 Years in the TARDIS*	5.63%
The Paradise of Death	4.11%
Death of Jacqueline Hill	2.42%
Exploitative behaviour by the BBC	2.12%

Other answers included:
Noel Edmonds
The video release of *The Trial of a Time Lord*
Poor choice of video releases
Steven Spielberg buying the rights to the series

The unexpected cancellation of the proposed feature-length special was at the forefront of most readers' minds when they responded to this section. Many said that the raised and dashed hopes for the series' return were worse than if there had been no suggestion of a new story at all. By comparing the 'best' and 'worst' polls, it is clear that although more respondants loved *The Paradise of Death* than loathed it, the same can certainly not be said for *Dimensions in*

Time. **DWM** readers also seem divided in their perception of the BBC's attitude towards *Doctor Who*, and in their feelings toward Mr Spielberg. The tragic death of Jacqueline Hill was generally more significant to older readers.

"*The Dark Dimension* – so near and yet so far!"
Roger Cope, Maidenhead, Berkshire

"Although *Dimensions in Time* was described as a new *Doctor Who* adventure, it wasn't the kind of *Doctor Who* I was looking for."
Bryan Forder, Godalming, Surrey

Favourite Other Magazine

Dream Watch Bulletin	26.89%
TV Zone	15.19%
Doctor Who Classic Comics	12.03%
Celestial Toyroom	9.81%
Skaro	5.06%
Others	30.02%

Dream Watch Bulletin is still a popular read, but its percentage of the total vote has been eroded by *TV Zone* and **Doctor Who Classic Comics**. *Celestial Toyroom* has regained some of its old popularity. As ever, hundreds of magazines and fanzines received at least one name-check on a poll form, from *The Beano* to *Sam Seely's Missis.*

Favourite Doctor

Tom Baker	23.57%
Peter Davison	15.29%
Jon Pertwee	14.15%
Patrick Troughton	12.60%
Colin Baker	10.83%
Sylvester McCoy	10.19%
'all of them'	8.92%
William Hartnell	2.55%
'David Burton'	1.19%

Tom Baker still seems unassailable in the top spot, but recent video releases and repeats seem to have led to a reappraisal of some of his colleagues. Many understandably refused to make a choice, and made the point about them all being 'splendid chaps'. It was more sad than funny that, for a brief period, David Burton had more votes than William Hartnell. Watch *The Daleks* again today!

THE *DOCTOR WHO MAGAZINE* HALL OF FAME

Over two-thirds of **Doctor Who Magazine** readers have chosen to promote Jon Pertwee – the 'elder statesman of *Doctor Who*' and part-time scarecrow – to the Hall of Fame. There he joins the august ranks of William Hartnell, Sylvester McCoy, Robert Holmes and Patrick Troughton. Here are some of the tributes received:

"Jon Pertwee is the very essence of *Doctor Who* in the eyes of the public. He deserves to be honoured."
Tim Joyce, Staines, Middlesex

"Jon Pertwee is *Doctor Who*'s greatest ambassador. He never misses an opportunity to promote the show, and his enthusiasm for it seems undimmed by the passing of time."
Sue Goodfellow, Buxton, Derbyshire

"A fabulous actor and all-round nice guy, his popularity saved *Doctor Who* from the scrapheap in 1970."
Sam Payne, Miami, USA

> ***"I'm absolutely thrilled and delighted at being voted into the DWM Hall of Fame. I thank each and every one of you for the honour."***

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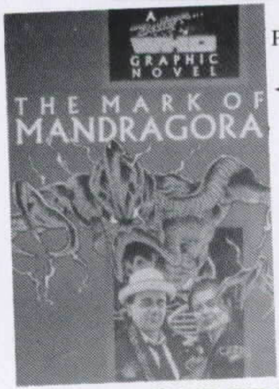

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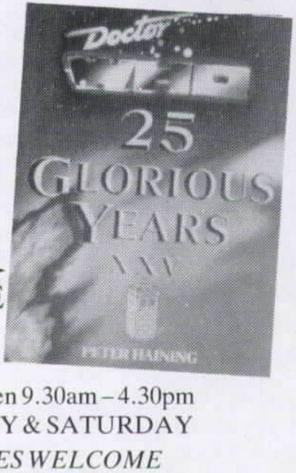

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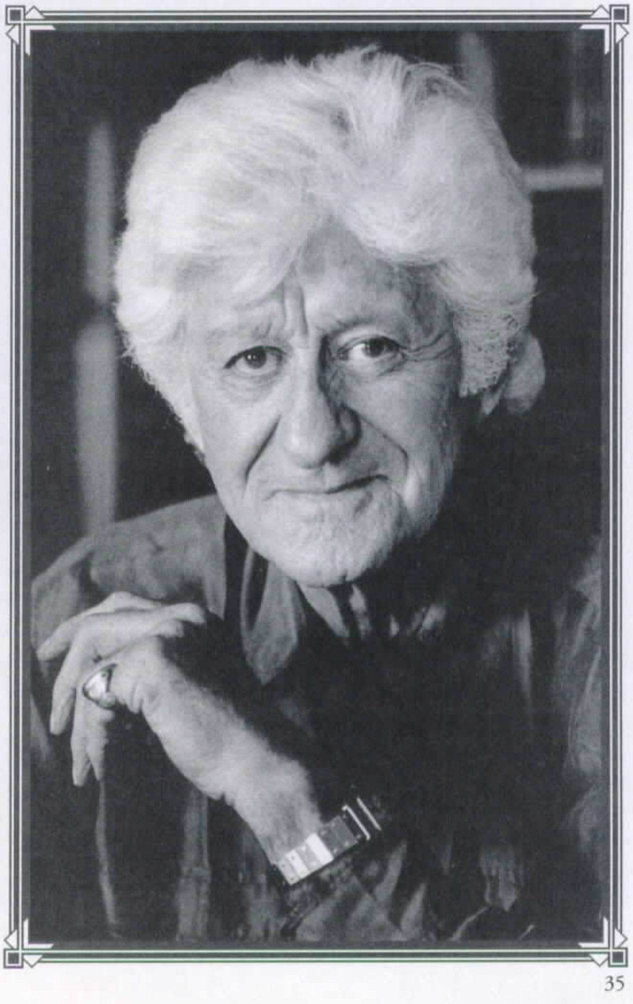

OUT OF THE SOUNDHOUSE

Photo © BBC Video

Keff McCulloch was perhaps the last *Doctor Who* composer to redefine the overall sound of the series. Austen Atkinson-Broadbelt asked the versatile musician about his career, discovering that he got that same old feeling returning to handle *Dimensions in Time* . . .

Keff McCulloch is the man who set the mood for the Sylvester McCoy era. With his modern interpretation of Ron Grainer's classic theme and his up-beat poppy approach to incidental music, Keff established a new feel for the twenty-four year-old programme. But Keff is a man of many talents. His *Doctor Who* music may be his most visible work but he has sold more than three million records to date, encompassing all genres from classical to pop music. He has performed the music for such notable projects as the video release for the hit-film *White Mischief* and the now infamous *Birdie Song*.

Keff was born into a family laced with musical talent, headed by a mother known to many as Millicent Phillips and an influential father renowned within the BBC as a formidable studio manager. It was perhaps natural that Keff would follow in his parents' illustrious footsteps. "I was surrounded by music! My father was one of the head studio managers for Radio Three – he was, and is, a brilliant classical pianist. My mother, Millicent Phillips, was known as the English Deanna Durban. She made loads of records in the war, entertaining the troops and so on."

Keff's talent was nurtured by a parent who demanded a lot of hard work. "My father used to watch me like a hawk until I did my scales every day, even at the age of three! I wasn't keen on it at the time, but obviously I appreciate it now." Even Keff's extended family had a part to play in his musical education. Not content that he should only play the classics on the piano his extended family ensured Keff's musical liberation. "I had an Uncle Ron who was also a great musician – a trombonist. He bought me my first guitar when I was seven years old. I just picked it up and started playing! I've got a natural ability to just pick up an instrument and play it, though I don't take that gift for granted."

Unfortunately, one of the challenges Keff had to face during his youth was the trauma of his parent's divorce. "My mother remarried and we went to live in America, but that didn't work out. So we came back and I became the man of the house. I had to go out and earn a living so I became a chef. In the evening, when I wasn't working, I would go and work as a musician in holiday camps and clubs along the south coast of Britain. That was around 1975. I was earning about thirty pounds a night which was a hell of a lot of money."

Keff moved on to join a band called Picketywitch, who achieved some chart success in 1970, most notably with the top five hit *I Get That Same Old Feeling*. Breaking out of the band and session work, Keff moved into the high-end of the music trade. "I wanted to learn about the business side of the industry so I joined a publishing company. They had a studio, so I taught myself to be an engineer. Eventually I ended up being the in-house producer."

Following this successful initiation into the business side of music Keff broke away and decided to set up on his own as a producer. All the while he looked for new ways to use his musical abilities. "I had always dreamed of getting into films. Musicians go and see films and think 'I can do better than that!' Of course they can't, unless they're John Williams. You just try to put it out of your mind and carry on with what you're doing. I never thought that I would work in that area."

FUTURE PLEASURE

In 1987, good luck ensured that Keff would have a rare opportunity to try his hand at composing incidental music for a famous television programme. "My wife, Tracey, having been in the theatre for years, knew John Nathan-Turner, who was then the producer of *Doctor Who*. She suggested that I might be good for the programme. Fortunately, at that time he was looking for a new sound to launch the Sylvester McCoy era. He had decided to commission some ground-breaking graphics for the new titles and asked me to have a go at up-dating the theme tune."

Keff faced up to the challenge of generating a new feel to the theme whilst re-capturing the layered and complex quality of the original. After recreating the title music, attention was then focussed on the series' new visuals. "Cal Video, the graphics company, cut the title sequence to my music. I remember the graphics being very late – they were really hurrying to get

***Time and the Rani* was Keff's introduction to the worlds of *Doctor Who*. Photo © BBC**

them ready for the first episode of *Time and the Rani*. Strangely, the same thing happened when it came to *Dimensions in Time* for *Children in Need*. As the transmission night approached the production team were still desperately waiting for the newly treated 3D title sequence.

"After I'd done the theme tune I thought that was it. But John told me that I wouldn't get a credit at the end of the programme, as the theme was written by Ron Grainer. So John sent me a script and suggested that I come up with a few crazy ideas for incidental music. I had the use of a fully automated twenty-four track studio, so I came up with some elaborate things and he thought they were fantastic. He put me onto the first story – *Time and the Rani*. It all happened very quickly really."

Keff accepted his first commission for incidental music and braced himself for the first meeting with the serial's production team. "When I first started on *Doctor Who* I was scared stiff. Everybody was so supportive during the first meeting at the Radiophonic Workshop, particularly the director Andrew Morgan. He was so helpful – he knew I'd never done anything like that before. We hit it off straight away."

After weeks of hard work Keff played his score to the show's producer and director. "When I took the music in for *Time and the Rani* they loved it, but when they got to the *Future Pleasure* sequence they were surprised; it wasn't what they had expected. At least that was the impression I got. But after they'd listened to it a few times they really loved it. It's very difficult to know what to do for a programme that is set in the future. I had lots of new keyboards that had just come out at that time so I just played around with sounds. In fact, I used my voice quite a lot for that show. I sampled my voice doing eight different things and then programmed the whole thing to produce the music. Everything you hear in the *Future Pleasure* sequence is actually my voice.

BARRIE ISLAND BOP

"Very shortly after *Time and the Rani* John Nathan-Turner asked me if I would like to do *Delta and the Bannermen*." By this stage Keff was, probably unwittingly, setting the trend for the rest of the Sylvester McCoy era. "*Delta* was great. I actually got to use real musicians on that story, which was very unusual for *Doctor Who* at that time. I got all my old mates in and we just had a ball. Everybody knew the music anyway so I barely had to write anything down. Everyone just played the stuff. And then I got my wife, Tracey, and her sister Jodie, to do the backing vocals. We went off to Barrie Island during a heat wave! It was beautiful weather. The band got together and did a cabaret that went on for hours and hours!"

One of the most daring moves of Season Twenty-Three was to cast a well-known face as a companion. Bonnie Langford first played Mel Bush alongside Colin Baker in six episodes of *The Trial of a Time Lord*. During Season Twenty-Four Mel continued to demonstrate her abilities as one half of a double-act, this time alongside the more comedic character of the Seventh Doctor. "That was the first time I got to know Bonnie Langford. I'd met her a few times before – Tracey knows her quite well. She gets so much stick that little girl, she worked so hard. She is a real pro. Everyone seemed to say that she was a good screamer but little else. I think she deserves better than that. She is such a lovely girl."

It was during his work on *Delta and the Bannermen* that fate once again played a hand in Keff's contributions to the world of *Doctor Who*. "Another musician had already been asked to provide the music for *Paradise Towers*. Unfortunately they didn't like his score so half way through *Delta* John Nathan-Turner 'phoned me up in a panic and said 'Stop what you're doing, can you do four episodes in a week?' I said, 'No!' But then John said 'I'll pay you a lot of money,' so I agreed! That was how I ended up doing *Paradise Towers* as well. It was fantastic!"

Keff's work on Season Twenty-Four is all the more remarkable in light of his work-load. "When I did the first three or four stories I was working pretty much solidly for a record company. I was working during the day doing stuff for them and then I'd work all through the night doing the *Doctor Who* stuff. I remember the cleaners in *Paradise Towers* – I used big sounds there to help them seem more menacing than they might have. It was a very difficult job that one. I don't know where my inspiration came from for that story, but I remember being exhausted at the end of it."

CYBER SOUNDS

During the production of Season Twenty-Four Keff had proven himself to be both reliable and thoroughly professional. His efforts would be soon be rewarded during Season Twenty-Five. "For that season I was asked to do the two 'big' stories: *Remembrance of the Daleks* and *Silver Nemesis*. *Remembrance of the Daleks* was based on very heavy stuff – I used a lot of heavy sounds. Every composer that works on *Doctor Who* wants the best subject matter to work with and I was lucky to get the best: the Cybermen and the Daleks. For me, to do both was just fantastic, especially as *Remembrance* is one of the best Dalek stories.

"The Cybermen were difficult for me. I actually watched a lot of videos of the old, old stuff ►

***Paradise Towers* was done in something of a hurry after the original composer's work was considered inappropriate by the director. Photo © BBC Video**

◄ and I couldn't help but think that the black-and-white stuff was the best. In some of those episodes they didn't use music as such – I watched one where it was just white noise and it was really scary. I wondered what the hell to do! I didn't know whether to approach it as they did in the Sixties or whether to keep it up to date. Everyone wanted me to keep it up to date, but I was quite prepared to go back and use noise instead. Everyone seemed to think that after *Star Wars* viewers would only accept grand sounding music. *Silver Nemesis* was set in the seventeenth century so that led to the harpsichord sound. I used that very consciously throughout that story. But it might have been fun to try to do the music in the same style as the early Cybermen stories."

Probably reflecting an effort on the production teams' part to maintain the levels of diversity, Keff scored only one show during the next, and to date final, series of *Doctor Who*. "I enjoyed working on *Battlefield*. I used all sorts of different sounds for that show. The mystical sounds that accompanied the magical acts and the sword in the stone were me singing into the keyboard again. There were two different knight factions, and I used a piano smash whenever one side appeared. Whenever the other knights materialised I used a sample of some feedback from my guitar to give them menace."

Keff's approach to *Doctor Who* music was immediate and had a kind of emotional energy. This style of music belied the use of themes in favour of a more ephemeral approach. "I'm not one for having a theme for a particular person. In *Battlefield* it was important to distinguish between the opposing forces, but generally I don't like themes for characters. That has a lot to do with the way I work. I'm not someone who likes to sit and write it all down. I have the visuals on screen and I just play. It's so immediate that if I come up with a certain theme for somebody it's gone and I won't even notice it's there until I see the programme months later. The only time that I did a recurring theme was for Professor Chronotis in the recent video release of *Shada*.

"That was an interesting job in that I had to create music that was in the style of Dudley Simpson and the Seventies in general. It was good fun to come back after a couple of years away from *Doctor Who* and work with John Nathan-Turner and Dick Mills, of sound effects, again. The only difficult element to the music for *Shada* was that Dudley Simpson had five musicians and his music was always written down; they were all real sounds. I wanted to get that same Seventies feel. Sampling keyboards are great when they're mixed in, they sound like real instruments, but on their own they don't sound real. You can't make a sound like a trombone unless you're actually physically playing one. So it was a challenge to keep the music sounding as sparse as it did in the Seventies, but at the same time make it sound real."

Keff McCulloch. Photo © ARAB

3D STEREO

In 1993 Keff returned to *Doctor Who* to work on the multi-Doctor mini-adventure that formed the backbone of last November's 3D week. "One of the main criteria for *Dimensions in Time* was to make it as stereo as possible; to help the 3D images really come alive. *Dimensions in Time* was a lot longer originally, but I was told that Noel Edmonds requested that it should be cut and so they had to lose a couple of minutes off each episode. I don't know if that was the real reason but anyway they really had to chop it. I looked at it when the episodes were intact and I'd formulated all the ideas then. When they told me that they had to chop it to bits I had to go back and re-work things.

"*Dimensions in Time* was very hurried – I have to say that I didn't understand what the hell was going on. John Nathan-Turner gave me a video an told me to go away and come up with some ideas. I watched it and I realised that I really hadn't got a clue what the story was about. I had a meeting with John and Dick Mills and John explained the story as we went through it. It was great to see all the different people dragged back through time again.

"The *Children in Need* production team were lovely. The producer (Nick Handel) was very supportive. He's one of those really outgoing characters. When he came in to watch the finished first episode it was like he'd won the pools! He thought it was absolutely fantastic and I think that helped us all along with the next episode."

Keff was reunited with many past associates from *Doctor Who* when he composed the incidental music to last year's *Children in Need* spectacular *Dimensions in Time*. Photo © BBC

Not only faced with having to curtail the running time of the episodes, the team also had to mount the production within a very tight time-scale. Keff had previously avoided the use of computers in his work, but he found their speed to be of considerable use during this production. "Until *Dimensions in Time* I had never used time-code (an electronic signal which gives a unique number to each frame on a recorded videotape). Previously I had always done things manually. I had to line up the tape machine with the pictures and go all the way through it. If it wasn't right I would have to start again. It made laying down music a lot of hard work. On *Dimensions in Time* I was able to lay down the music precisely to the frame, using the time-code facility. It made life a lot easier!"

Having scored eight stories, encompassing thirty episodes, and created over six-hundred pieces of music for *Doctor Who*, Keff feels he has played an important part in the history of the programme. "I wasn't a huge *Doctor Who* fan before I started working on it, but I have a great affection for the programme now. I feel like I'm a part of it and I'm very flattered that I was asked to work on the programme on so many occasions."

Regarding the future of the show, Keff is philosophical about Amblin's potential re-vivification of *Doctor Who*. "I suppose it would be my duty to approach them if they get *Doctor Who!* One assumes that Mr Spielberg would like John Williams to do the music, but it certainly wouldn't stop me from trying. I would love to work on *Doctor Who* again, but I'm not sure that it would have the same feel as the programme I used to know. It had a lovely family atmosphere to it. I'd love to know where everyone is now, what they're doing. We had such a laugh, I adored working on the show. I really did. That's one thing that I really miss about *Doctor Who*. We all enjoyed working together." ◆

Acting the Part

As *The Seeds of Doom* finally germinates from the flowerbeds of BBC Video's archives, two of the actors involved with the production remember their roles with fondness. *Anthony Townsend met up with John* Challis while Liam-Michael Rudden tracked down Kenneth Gilbert.

John Challis

John Challis is an imposing figure; a tall, stocky man whose outer appearance totally belies the gentle personality within. It is not hard to surmise that it is his stature that lends him toward the roles he is perhaps best known for; the wide-boy characters such as Boycie in the television series *Only Fools and Horses*, as well as a stream of gangsters and henchmen including, of course, Harrison Chase's ruthless right-hand man Scorby in *The Seeds of Doom*. I wondered if this 'type-casting' worries him?

"I think I do enjoy villainous roles more, their characters seem more complex. You always wonder why they have their attitudes. What is it that makes them bad? It's the classic pivotal role – the hero has to overcome evil to be the hero!"

And so how had John secured this particular 'pivotal role'? "I got the role of Scorby because I had already worked with (the director) Douglas Camfield on *The Sweeney* playing a rather unsavoury character who was Peter Vaughn's main henchman – I seemed to specialise in henchman parts in those days! I used to watch *Doctor Who* quite a lot. I liked its scary pantomime quality, gripping yarns with that other-worldly quality."

Unfortunately the description 'pantomime' has been the cause of a great deal of emotive conflict within the realms of *Doctor Who* fandom over the last few years.

"Well, you have to understand the manner in which the story is written. I thought it was a terrifically exciting story – well told, well filmed, and well acted by everybody; scary but believable. There is a heightened reality about it; you have to *play* the villains, *be* the monster, *play* the frightening bits; that's why I say it's a little bit like pantomime in the theatre. You have to really *play* the heroic bits – all of it."

Having touched upon the monsters and the frightening aspects in general, I wondered if this was a cause for concern amongst the actors or production team at all, considering the very public voice of such groups as the self-appointed National Viewers and Listeners Association?

"I don't remember anyone being at all worried about Mary Whitehouse while we were filming. There was no smut or gore, just horror comic stuff, which certainly never corrupted me when I was young."

The Seeds of Doom was transmitted towards the end of the so-called gothic-horror period of *Doctor Who*; Elisabeth Sladen was soon to depart and the production team to change, bringing a new direction to the programme. What did Challis remember specifically of that team?

"I remember Tony Beckley (Harrison Chase), Tom Baker, Elisabeth Sladen and myself sitting around a roaring fire in a cottage in the grounds waiting endlessly for a problematic set up, trying to keep warm. We had the idea of telling each other the creepiest stories we knew, and frightened each other so much that we felt even colder as the wind howled outside. Suddenly we jumped about a foot in the air as the director's assistant knocked on the door to call us to rehearsals. I also remember it as one of the happiest jobs I ever did. Everyone was very close."

A sentiment echoed by many involved in the show. The fact that guest actors and staff found it so easy to slip into that 'family' feeling clearly shows the respect and love held for the programme, aptly demonstrated by the lengths Challis was prepared to go to in the completion of the story.

"I remember when Scorby was eventually overcome by the ghastly weed in the lake I had to swim underwater out of shot. 'Just one take, John', cried Douglas Camfield as I sloshed through the mud, leaves, and freezing water. 'Don't worry'. Everything went well and I scrambled up the bank – not feeling too well. It was only then that I was told that the camera had slipped down the bank and revealed our special effects team carefully pushing me under the water. Another take was needed, and for this I received a bottle of brandy from the BBC's 'Doing-your-own-stunt' department! The other memory is of course of dear Douglas, who sadly is no longer with us. He was a great friend, a good man and a terrific director."

Kenneth Gilbert

"It was an excellent story but I was so glad that I remained a human being and didn't become some other incredible creature." Despite escaping this transformation, Kenneth Gilbert's young daughter was so terrified during Part One of *The Seeds of Doom* that he never got to watch the story. In fact it was only recently that he finally saw his portrayal of treacherous civil servant Richard Dunbar. "I was surprised that I had so much to do, and amazed at how long it took to watch. I got on very well with Tom Baker but it must have been fairly early on in his run because I remember he was still talking about his scarf and how he felt the Doctor should look."

Kenneth also enjoyed his scenes with the late Tony Beckley, playing Harrison Chase, who he describes as "having a wonderfully strange quality which came across in the finished story." His main memory however made him very popular with the rest of the cast, if not with the production team. "It's very interesting because we pre-filmed my death scene, where I was ingested by the monster, on Hallowe'en which seemed quite appropriate. When we finished filming I went back to my dressing room and took off my shirt. I found I was covered in spots. Now, my daughter was down with chicken pox at the time but as I'd already had them I didn't give it a second thought. The next morning they were no better and as I was due at the BBC for a rehearsal I called in to say that I'd take a couple of days off as I appeared to have caught chicken pox. My doctor appeared a couple of hours later grinning all over his face. Apparently he'd had the BBC ringing him frantically about me and confirmed my own diagnosis that I had indeed caught chicken pox – again. I suggested that I'd take a couple of days off but it was made very clear that I would not be able to go back to work for at least three weeks. When I finally went back I was very popular with the other actors as they had all re-negotiated their contracts and got twice their original fees. None of us could be re-cast because of the pre-filming that was already finished. Dougie Camfield brought me into the studio and introduced me as the man who'd completely disrupted the schedule. Apparently they had to re-do the sets and re-schedule everything in the studio because of me. Many years later I had a great friend and neighbour called John Gleeson, who is also an actor. I was telling this story when he and his wife came round for dinner one night, and he said 'That's where we've met before. He was in fact the first human to be infected by the pod in the Antarctic . . . Very strange."

Kenneth worked with Camfield on four occasions and felt it was his ability to capture the almost Hammer style of gothic horror that made *The Seeds of Doom* so effective. "I was very fond of him; he was such a nice man. He had a wonderful way of making people feel at ease. The last time I ever worked with him was on *Ivanhoe*. There were two-hundred extras standing about as I left after filming my bit, when Dougie suddenly announced through the megaphone 'Kenneth Gilbert is leaving now so let's have a big hand to say cheerio.' I had to walk out to a round of applause. He was able to do that and get away with it simply because he was one of the easiest people to work with." ◆

SOWING THE SEEDS

The long-awaited video release of *The Seeds of Doom* has at last brought one of *Doctor Who*'s best-loved six-parters to an appreciative new audience. In 1976, however, the BBC planned a version that we will never get to see. Edits by Douglas Camfield. Archaeology by Philip Newman.

In these days of regular, and even extended, video releases it's easy to forget that during the early to mid-Seventies the only opportunity to enjoy *Doctor Who* repeats came in the form of edited omnibus presentations. Indeed, these special feature-length editions of the programme became a major attraction of BBC1's Christmas and Bank Holiday schedules, their success ensuring a high level of publicity for the show during the annual six-month break between seasons, and in the run-up to the start of a new series.

Towards the end of 1976, production problems necessitated the decision to delay, until the New Year, the broadcast of the final three stories of Season Fourteen. To help bridge the gap in the schedules that this move created, producer Philip Hinchcliffe selected three of the most acclaimed productions of the thirteenth season – *Pyramids of Mars, The Brain of Morbius* and *The Seeds of Doom* – for editing into this omnibus-style format. The first two of these stories were shown as planned, but the proposed transmission of *The Seeds of Doom* compilation was inexplicably replaced by the Gerry Anderson/Johnny Byrne pilot *Into Infinity* before any editing could take place. *The Seeds of Doom* repeat was cancelled less than ten days prior to its scheduled transmission date of Saturday 11th December. Since then, the precise form the omnibus might have taken has, like Graham Williams' video-disc edit of *The Invasion of Time*, remained a subject for conjecture and supposition. Until now. Recent research has unearthed a faded blue folder with the legend *Doctor Who Compilation Notes – 3rd Dec '76* emblazoned across the front in purple ink. Inside are fourteen pink-hued pages of script amendments for police series *The Sweeney*. On the reverse of each sheet, however, are Douglas Camfield's own handwritten notes and calculations detailing, in the same characteristically ordered and meticulous fashion for which he was so renowned, exactly how he thought *The Seeds of Doom* should be edited for its repeat screening. He had, quite independently it seems, analysed each episode in turn, shot-by-shot, scene-by-scene, to enable any potential editor to produce an acceptable version of the story which satisfied the running-time requirement of ninety minutes. By the conclusion of this onerous exercise, he had succeeded in whittling one hundred-and-forty-four minutes, thirty-three seconds of material down to within an incredible three seconds of the desired length.

With the complete story recently released on BBC Video, it now seems an appropriate time to present a conspectus of the compilation notes which were to comprise Douglas Camfield's very last contribution to *Doctor Who:* the omnibus version of *The Seeds of Doom.*

PART ONE

Having first established that he needed to lose fifty-four-and-a-half minutes of footage, Douglas eliminated the five sets of opening and closing titles (which ran to six minutes, forty seconds) and most of the end-of-episode reprises, before starting work on the individual episodes themselves. Thirteen cuts were to be made to Part One (totalling eight minutes, forty-two seconds), although many scenes, such as Dunbar's first meeting with Chase, and those involving the encampment crew theorising over the Doctor, the pod, and Winlett's infection, were shortened, rather than abandoned altogether. In fact, only four scenes – the opening sequence with the discovery of the first pod, the Sir Colin/Dunbar exchange, the Doctor's final castigation of Stevenson, and Moberley's preparation of the blood test – suffered that particular fate.

PART TWO

Similarly, most of the eight minutes, thirty-two seconds of savings that Douglas proposed to make in Part Two were achieved by 'topping and tailing' longer scenes. Thus, much of Scorby's initial conversation with Keeler, their discovery of the second pod, Dunbar's next encounter with Chase, and the Doctor's unsuccessful attempts to rationalise with Scorby, were all deemed unnecessary so removed. Perhaps the most effective edit of the episode involved the loss of the short scene in which Stevenson and Scorby remove the second pod from the freezer. As a result, Douglas was able to take the surrounding halves of the scene in which Keeler reluctantly holds the Doctor and Sarah hostage, and piece them together as one.

PART THREE

As the second longest of the original six episodes, with a duration of twenty-four min-

utes fifty-one seconds, it was perhaps inevitable that Part Three would suffer the effects of Douglas' editing knife a little more acutely. Indeed, most of the laboratory scenes with Keeler examining the pod were lost, as were parts of the (ultimately not quite so) lengthy chase sequences. Other casualties included the opening minutes of two early scenes, featuring Keeler and Scorby's return with the pod, and the Doctor and Sarah's meeting at the World Ecology Bureau, whilst the duo's encounter with Miss Amelia Ducat was also pruned by some fifty seconds. However, the largest single cut of the entire story was set to come during Chase's initial conversation with the Doctor, after the former's "It will be the crowning glory of my life's work." The rest of that scene, the two that immediately followed it, together with the start of the next, were all abandoned, with the action re-starting from the shot of Chase's hands on the organ controls; a loss which accounted for two minutes, thirteen seconds of the episode total (nine minutes, thirty-six seconds). Of special mention here is a reminder from Douglas to the compiler which appears at the very end of his editing notes: "Important: Use end titles from Episode Three and inform production office that following characters are missing: Stevenson, Winlett, Moberley, Major Beresford, Sergeant Henderson. If the production office is not told, these artists will not get paid."

PART FOUR

In direct contrast to its immediate predecessor, Part Four managed to escape with the lowest amount of cuts (only six minutes, thirty-nine seconds). Nevertheless, the latter halves of the scenes in which Scorby discovers the Doctor, and their subsequent violent confrontation in the machine room, were removed, as were sequences showing Sarah hiding from the guards. Interestingly, it is around the character of Amelia that the most significant edits to this episode were concentrated. Much of the scene preceding the announcement of her arrival was discarded, along with the tail-end of her scene with Chase in the library. However, Douglas was clearly unconvinced by the need for the sub-plot which revolves around her, describing it as "not essential" and adding "We do not need to know Amelia is a spy or that Dunbar has repented"; he thus dispensed with her locastion scene with Sir Colin and Dunbar in the Daimler, to eliminate any such references.

PART FIVE

Despite being the longest episode (originally running twenty-five minutes, six seconds), Part Five survived with only seven sequences, totalling six minutes, forty seconds, earmarked for removal. Of these, the largest cut, to the first scene in the cottage where the Doctor tries to convince Scorby of the Krynoid's intentions, was to start just after the Doctor's "Do you think he believed us?" and end, some two minutes later, with the shot of the creature looming over the house. The Amelia/Sir Colin meeting was 'topped and tailed' to lose further references to espionage and the civil service, while the short scene where Hargreaves finds Chase taking snapshots was cut completely. Considering most of the Doctor's scenes with Sir Colin and Beresford at the World Ecology Bureau as being "chatty and naff", Douglas abandoned them, together with some of the action-packed build-up to the climax of the episode, with Sarah struggling against the vines, and the Doctor and Henderson's arrival with the herbicide.

PART SIX

In his edit of Part Six, Douglas planned to lose exactly seven-and-a-half minutes of material, including several short corridor scenes and the majority of those featuring Beresford talking to Sir Colin, and later the Doctor, on the radio. A lengthy segment lasting one minute, forty-seven seconds – beginning with the Krynoid breaking through the ceiling, continuing with the Doctor, Sarah and Scorby's scene in the laboratory, and culminating with Chase's disposal of Henderson in the crusher – was also due to be scrapped.

However, the very last cut of the story involved arguably the most infamous scene of all, when the Doctor and Sarah find their exit from the house blocked by aggressive vegetation. As Douglas himself commented: "We don't need hot steam scene – they escaped through a window or a crack – who cares by this time!"

And on that note, Douglas completed his edit of *The Seeds of Doom*. Having summarised his calculations in the form of a typed 'Compilation Analysis', he left a final message for the compiler: "It should be easy to chisel out the extra three seconds by a slightly late start to a scene here and there to bring in a perfect ninety-minute show. If I can't do it, I hope it all works out well. Douglas Camfield. 3rd Dec '76."

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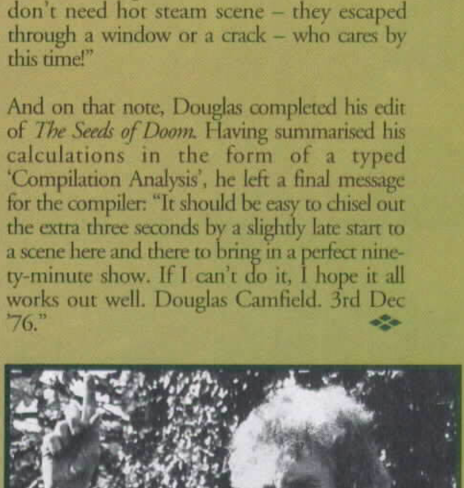

TIMELINES

Compiled by Marcus Hearn

SOUND BITES

First off, many thanks indeed for the continuing hard work and high standards with **Doctor Who Magazine** and related publications. This year, it has been a joy to see lots of photographic material appearing via **DWM**. With the expanding range of *Doctor Who* videos, it has been fun to be able to sit down of an evening and watch any episode from any Doctor on tape. Sheer blooming bliss!

Originally, I was a fan of the more serious, hard-hitting type of *Doctor Who*, up to about 1977's change of style, but with hindsight I must say I like the lighter, more humorous stories too. If they were all tension filled I'd be a nervous wreck! Nonetheless your telesnaps of *Fury from the Deep*, *The Web of Fear* and now *The Wheel in Space* give some indication of the sheer drama of those idyllic Troughton days. The joy now is that we can go from 'tense drama' to 'lighter side' and back again, rummaging through the ever-better BBC tapes and enjoying it all anew.

Would it be possible to do adaptations of television stories as comic strips? I have to admit this is my least favourite part of your magazine. What I enjoy most now includes the much better-drawn illustrations you're using in your feature articles, the telesnaps, the archives – especially the pictures and Andrew Pixley's background details (how does he manage to discover so much data?) – and any interviews. I'm really enjoying your Peter Davison and Janet Fielding ones, mainly because I haven't seen them 'speaking in print' before.

The best thing since the appearance of the telesnaps in your magazines must be the news of Graham Strong's high-quality soundtrack recordings from the late Hartnell and early Troughton periods. BBC Audio really will have to reconsider their audio releases on two counts: firstly, they must use Graham's archive resources, and secondly they should change one aspect of the current releases – the volume level setting they use for the narrator. While attempting to listen to their audio of *The Power of the Daleks*, for example, I had to keep turning down the volume each time that Tom Baker's voice loudly broke in, then I had to push the volume dial back up again when he stopped. I had to do this continually throughout the course of the whole tape, and had to do the same on *The Evil of the Daleks*. Colin Baker's voice on *The Macra Terror* is much less intrusive, but I'd be happy enough to hear Tom on future releases – as long as they'd kindly bring the level down a notch or two!

Of course, there is an argument for leaving off the narrator altogether, giving us authentic complete soundtracks, especially now that you are making corresponding telesnaps widely available. Surely the *Doctor Who* audio tapes only appeal to fans anyhow?

Sean Gibbons,
Galway City,
Ireland

I would make an educated guess that their unprecedented placings in the Gallup-compiled album charts would perhaps indicate otherwise.

THE WEAKER SEX?

The Janet Fielding interview (**DWM** 214) was fascinating, to put it mildly. I enjoyed meeting her, if only for a few seconds, at a convention in the early Eighties and it's sad to learn that her memories of those conventions are less than happy, due to the bad organisation and snide attitudes of a few nerds.

That said, it's impossible to agree with Janet's view that *Doctor Who* has run its course for the time being – if the BBC had put more effort into supporting it a few years back, rather than continually undermining it through blatant mis-scheduling, it would still be running on TV. Certainly there seemed to be many at the BBC, up until recently at least, who held the opinion that *Doctor Who* was an out-of-date series. However, given Spielberg's interest in producing the show, I'd say that such an opinion in itself is outdated.

Incidentally, I've never looked on any of the *Who* girls as bimbos or, for that matter, thought of any of the Doctor's companions, male or female, as simple stooges. With a few exceptions, they've all come across as ordinary, reasonably intelligent people. Rather than their being "essentially inferior" to the Doctor, it's been made clear many times that the supposedly omniscient Time Lord would have ended up dead meat without their assistance. Witness Sarah Jane saving the Doctor in the nick of time from the compost-crusher (*The Seeds of Doom*) or Tegan beating the living daylights out of a Terileptil who'd got the upper hand on the Doctor (*The Visitation*). Or Leela, liberally stabbing anyone unwise enough to get in the Doctor's way . . . I could go on!

R.Hardy,
Shepperton,
Middlesex

Thank you for letting Janet Fielding get her point of view across without putting her up as 'a hare in front of a greyhound' and without the venomous prose that the more infantile elements of *Doctor Who* fandom are reserving for someone they obviously consider a 'traitor'.

I was amazed that such an out-and-out *Doctor Who* fan as myself would find myself agreeing with most of what she said, which was well considered and intelligent. Of course, the one thing I don't agree with her in is that the show should never be made again. *The New Adventures* are not something you would particularly want to point a feminist at. The books may portray talented and capable women but they are all ultimately pawns on in male games. In *Theatre of War* for example, every single female character has their actions defined for them by the manipulations of the male characters. People say that *Doctor Who* has caught up with the Nineties – it hasn't, it's just caught up with the Seventies. The 'Ace and Benny' perception of women is pure *Charlie's Angels*. To be fair though, Benny may be forced to play a sexist role in most of the books but at least she is not a fundamentally sexist character. Nor does she smack of the tokenism that will always surround Ace.

Interestingly, Janet Fielding concedes that had the original TARDIS crew been allowed to develop naturally then all would have been well. A ray of hope! Virgin apparently intend to recapture the original balance of characters with the post-Ace crew (Chris Cwej and Roslyn Forrester) they have waiting in the wings. This group of characters could well be exactly what *Doctor Who* needs to shake off it's supposedly inherent sexism.

The old format of Doctor and companion is now very unsatisfactory and clearly demeaning but a series as good at adapting as *Doctor Who* should, with a little thought, be able to find a new one that will keep the series fresh for another thirty years.

Richard Jones,
Swansea,
South Wales

DWAS DISAPPOINTMENT

I'm writing partly out of anger and frustration, and partly to warn other potential members of the *Doctor Who* Appreciation Society. It seems that the current DWAS executive feel they are under no obligation to provide the service that members pay for.

After not having received the July 1993 issue of the DWAS newsletter *Celestial Toyroom*, I wrote to them politely notifying them of this. I didn't even receive a reply, let alone the issue in question. So a few months later I wrote to them again, still being reasonable and polite. Still no reply. Last February I received the reapplication form for another year's membership, and as I still haven't been sent the July *CT* I was feeling pretty annoyed. So, as I'd previously paid for twelve issues of *CT* and only received eleven, I sent them the amount for eleven issues for the next year's membership, along with the stamped addressed envelopes as requested. Having enclosed two SAEs this time I foolishly expected a reply, or at least my cheque returned. Nope. Nothing.

I know it's only one issue missed, and to be honest it's not that I'm so angry about. It's the way I've been treated that's so infuriating. After having been a member of the DWAS for over eleven years (since Gary Russell edited *CT* in fact) I didn't expect such rudeness from the society executive. Does the fact this is a fan organisation mean that they are not obliged to provide goods which have been paid for or what? It seems that after eleven years I am no longer a member of the DWAS through no fault of my own. The current executive seems to have a complete disregard for their members. Join at your own risk.

Nick Brown,
Basingstoke,
Herts

Quite a long time ago I wrote to the *Doctor Who* Appreciation Society. I said that I had seen the address in **Doctor Who Magazine** and enclosed a stamped addressed envelope. I have still not had a reply and it has been about three months since I wrote. Can you please tell me why I have not had a reply?

Gregory Fishwick (age 11)
Childwall,
Liverpool

Gary and I are both former members of the DWAS executive, having served it in an editorial capacity during the Eighties. It is because we retain such an enormous affection for the Society that we have been so concerned by recent complaints. These letters are, unfortunately, indicative of the type of complaints which people have been writing in with and telephoning us about with increasing frequency. Because these letters are just the tip of a worrying iceberg we have attempted to communicate with the DWAS on behalf of aggrieved readers a number of times. Although our communications are always met with reassurances that all will soon be back to normal, it seems that the current disorganisation has yet to be rectified. If any members of the DWAS executive have some constructive promises, and explanations for the recent difficulties, then please write to us at Timelines. *Sadly, until satisfactory changes are made, we have elected to drop the Society's address from the* Data Coils *section. A public olive branch could be all the Society needs to mend its damaged reputation . . .*

DATA COILS

Entries 50p per word, cheques, postal orders or International Money Orders payable to Marvel Comics Ltd. Amount includes VAT: multiple entries (i.e. an entry appearing in more than one issue) will be placed at 10% discount. PLEASE WRITE YOUR ENTRY CLEARLY. Send to **DWM** Data Coils, Marvel Comics, 13/15 Arundel Street, London WC2R 3DX. For copyright reasons, we cannot accept offers to swap or sell video material. All entries must be received by deadline specified: late entries will be held over until the next issue. Cancellations should be in writing six weeks prior to publication date. Conditions: Marvel Comics Ltd. reserves the right to refuse, amend, withdraw or otherwise deal with all advertisements submitted to us at our absolute discretion and without explanation. All advertisements must comply with the British Code of Advertising Practice and not contravene any regulations or provisions of the Law for the time being.

PERSONAL

PORTRAITS of your favourite *Doctor Who* stars done on request. Derek Gray, 1 Smith Crescent, Aberchirder AB54 5TQ.

***WHO* SALE** – SAE, 31 Victoria Road, Ulverston, Cumbria.

FANZINES

Sonic Screwdriver – £1.50 from Steven Grace, 63 Stanley Gardens, Herne Bay CT6 5SQ.

EVENTS

CULT TV WEEKEND – the essential appreciation weekend for television fans! 11 – 14 November 1994, Hemsby, Norfolk. Provisional guests include Harlan Ellison, Jon Pertwee, Sylvia Anderson, Barry Morse, Annette Andre, Richard Arnold, Sophie Aldred. Registration £30 until 31.8.94. BOOK NOW TO AVOID DISAPPOINTMENT! SAE to PO Box 1701, Peterborough PE1 1EX.

CLUBS

Please tell clubs you saw their address in **Doctor Who Magazine** and *always* enclose a stamped addressed envelope. Please allow 28 days for reply.

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A BIGGER, BRIGHTER FUTURE

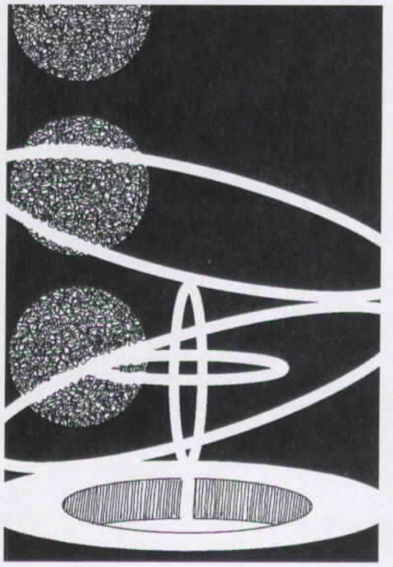
From issue 217 of **Doctor Who Magazine** onwards, we are pleased to announce that the magazine is going to be bigger than it's ever been, with more colour sections. Issue 217 itself will feature a special sixteen-page pull-out supplement, depicting all four episodes of 1966's *The Smugglers* in telesnap form.

Unfortunately, these improvements haven't come without cost, and it's with great regret that we've had to implement our first price rise in almost two years. The price of the new, more colourful, **Doctor Who Magazine** will be rising 25p to £2.75. We hope you'll stay with us, and of course with **Doctor Who Classic Comics** (which will remain at £2.50) and that you will consider the improved magazine worth the extra money.

The cannier amongst you will want to take this last opportunity to subscribe to **Doctor Who Magazine** at its current price. By filling in the form on page 7 you will receive 13 issues of **DWM** for the price of 12, effectively beating the price-rise for a year.

Go on. You know it makes sense . . .

217 *Free Telesnap Supplement*
Doctor Who Magazine



starring
The Fifth Doctor
with **Tegan** and **Turlough**
The Lunar Strangers
by Gareth Roberts
Part 3
They've made their move and betrayed their true motives. But can anything actually be done to stop Ravnok and Vartex?

Interview 1......................LALLA WARD
Interview 2..................SYLVESTER McCOY
Interview 3....................PIP & JANE BAKER
Telesnap Archive 1.THE ICE WARRIORS
Telesnap Archive 2.THE SMUGGLERS
Archive..............THE MARK OF THE RANI
Prelude....................ST. ANTHONY'S FIRE

Designer PERI GODBOLD
Assistant Editor MARCUS HEARN
Editor GARY RUSSELL

BBV

Nottingham-based do-it-yourself director Bill Baggs has so far released a number of video dramas featuring, amongst others, four Doctors, three companions and two people who work in the Who Shop. Marcus Hearn spent a day at the location of the latest production, *Breach of the Peace*, only to discover that it has absolutely nothing to do with *Doctor Who*.

Photo by Nick Briggs © BBV.

Introducing yourself as being from **Doctor Who Magazine** elicits a curious response from many people working on the latest BBV production. David Rowston, the assistant director of this police drama, becomes the third person in one afternoon to insist "I'm not a *Doctor Who* fan." This is unfortunate, as he and his colleagues may have found it a useful attribute on a series of productions which, by writer Nick Briggs' admission, started out "sort of being *Doctor Who* without saying they actually were." It may also have leant a familiarity to actors such as Colin Baker, David Troughton and Caroline John who are starring in *Breach of the Peace* – the latest episode of 'the Stranger' series of video-only productions.

BBC Nottingham have loaned their uncharacteristically dormant tv and radio newsroom to BBV Productions for a Sunday afternoon. Just for today, it becomes a police criminal investigation department manned by a mustached Nick Briggs, some former *Doctor Who* luminaries and a number of extras who look suspiciously like the staff of London's Who Shop. In fact, this most bizarre offshoot of *Doctor Who* is idiosyncratic in everything but its schedule. Bill Baggs, the programme's twenty-six year-old director, dashes from one end of the room to another, energetically expressing his visions to a rapt cast and crew. By his own admission, Bill doesn't like to travel far for his work and the staff of BBC Nottingham skirt around the whole scene with a mixture of respect and quiet bemusement for their moonlighting colleague. Geography was similarly easy to conquer on the last BBV video, *The Terror Game*. "We shot the night-club scene next door," Bill grins. "It's a night-club."

The opportunity to take a recording break sees no let-up in activity – Bill simply uses the opportunity to play mother to the rest of the crew. With a plate of sandwiches in one hand and a bunch of bananas in the other he administers to the needs of a company which clearly marches on its stomach. The relaxed atmosphere 'on set' is hardly surprising; some of the team are old hands. Bill's flowering second career actually had its roots in the Audio Visuals *Doctor Who* plays he started producing while still at school. "People were forgiving of our lack of experience and saw that there was an enthusiasm in it and I think that's were it all picked up from. Stephen Payne (now editor of *Starburst*) played the Doctor in the first one, but unfortunately that didn't work out. I met Nick Briggs through a friend of mine in the Hampshire *Doctor Who* local group. Nick, I discovered, had been to acting school and obviously had some talent that we tapped into. By the second story he was playing the Doctor. He later wrote quite a lot of them and directed some as well."

In 1986 Bill joined the BBC as a clerk and soon became an active member of the Corporation's film club. 1987 saw him transfer from Bush House to Television Centre as an assistant picture editor in the news and current affairs department. Birmingham's Pebble Mill was his next port of call, where he spent three months as a video editor. "I've been to the States and done other attachments since then," he continues. "In 1989 I made my home in Nottingham with much more experience under my belt in terms of what I'd learnt as an editor. My main job was working in the regional news and documentaries. When I became an editor working on two to three-minute, sometimes ten-minute, packages and then half-hour documentaries, it was particularly useful in terms of learning about the story-telling things. Because you've got to learn how to tell a story in two minutes you learn a particular skill. You don't often succeed but it's a very good training ground. I was already very enthusiastic about directing and I realised there was mileage in doing something that was close to *Doctor Who*, which finished around that time."

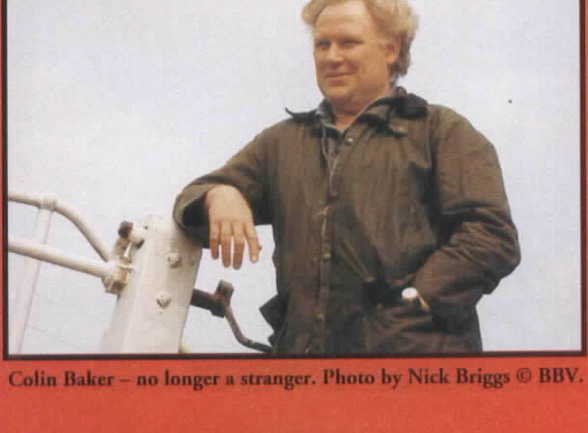
Whether that mileage was financial or creative is something Bill struggles to clarify. "It's a real mixture. It is a compromise from that point of view because I knew what I was trying to do and I knew, or had a very good idea, that it would sell. The intention was not to make it to make money. What spurred me into action was a mixture of things: firstly, the desire to make a film because I'd tried several routes to get into drama within the BBC and failed. Secondly, an interest in science-fiction and *Doctor Who*. There was, however, also the knowledge that, because of Keith Barnfather's *Myth Makers* (see **DWM** 215) and things like that, there was a potential for selling tapes and making your money back."

HELLO DOLLY

Back at work a few wry grins slowly spread as a typist's chair with well-oiled castors doubles as a camera support for a tracking shot in a corridor. In fact, since BBV videos began, their semi-professional nature has been masked not only by their technical inventiveness but also by the star names they have always attracted. "I wanted Colin Baker because I felt that people thought he had been hard-done by *Doctor Who* and knew there was a very strong line about becoming a hermit (in *The Twin Dilemma*) that would have been very easy to pick up on," Bill recalls, when discussing *Summoned by Shadows*, the first BBV production. "Colin, I think, was always interested – it was just a case of whether he was available. I also contacted Tom Baker because, although Colin was the first choice, quite often when you're doing these projects you don't always get who you want so you have to cover yourself. At one stage I was going to use Deborah Watling because I hadn't confirmed Nicola Bryant. I think I also approached Sophie Aldred as well. I was very conscious that using people associated with *Doctor Who* would be the selling point."

Colin Baker, while still a director of production company Visible Ink, was recently instrumental in setting up a distribution deal with Pickwick which soon brought the first three BBV productions (*Summoned by Shadows*, *More than a Messiah* and *In Memory Alone*) to a much wider audience. All three are still available in retail outlets throughout the country. "I felt *Summoned by Shadows* was quite a jolly little story," states Bill, "but I was most interested in how it looked shot-to-shot. I had a very clear idea of what I wanted Colin to do, and I think his performance in that is smashing – it was very low-key and moody and it was right for that thing. With *More than a Messiah* I didn't have a clue what was going on because I was taking too much on board while still wavering in and out of pictures. On *In Memory Alone* however, I had about six months to tackle that because in-between commissioning that and getting a first draft, I got a job in America and had three months over there to go over the idea. During the filming I realised I wanted some changes because of the story. I actually began to understand more about what I like about a story and what makes a story work for me."

As the Thirtieth Anniversary of *Doctor Who* loomed, Bill approached writer Philip Martin to provide a script for his next production. "I can't remember the sequence of events, but Philip wrote a script which I didn't like at all. I'd given him a brief and I thought I'd been extremely clear. I said 'this is something like *Doctor Who* but it isn't *Doctor Who*.' I was very clear that I wanted a political thriller but he basically wrote a *Doctor Who* script. It was called *Doctor Who and the Formentors*. I think he misinterpreted who I was, I think he thought I might have just been a barking fan or someone who didn't really know what he was doing. It was a tongue-in-cheek effort and I actually wanted something that was a bit more



Colin Baker – no longer a stranger. Photo by Nick Briggs © BBV.

serious. I can't do comedy!"

The irrepressible Mr Briggs came to the rescue. "Nick had a couple of months to write *The AirZone Solution*, which is better than two weeks, which is what he's had recently. There were last minute re-writes on *AirZone* but I don't mind doing that."

Last-minute re-writes included adding Jon Pertwee to the already impressive role call of Colin Baker, Peter Davison, Sylvester McCoy and Nicola Bryant *during* the production. "I don't think he was aware of my work," smiles Bill, recalling the confusion. "It wasn't until we were doing it and Sylvester, who knows him quite well, said 'I'm doing this video with Colin and Peter' that he joined. It had already been announced that the BBC were going to do something (*The Dark Dimension*) and when that fell through I think that contributed to Pertwee wanting to be in *The AirZone Solution* because he was keyed up to doing a project with them all."

PECULIAR PRACTICES

The next 'Stranger' project, *The Terror Game*, also originally had its roots in an abandoned idea. "A script came in from John Guilor, an actor-writer from Yorkshire, which I thought had potential. Unfortunately it didn't work out and I was so frustrated that I gave Guilor the chance to write one further down the line and gave this idea to somebody else. The nub of it was my idea – the history of the Stranger, which is what is revealed in *The Terror Game*."

Was the development of this unfolding story mapped out before work began on *Summoned by Shadows*?

"No," laughs Bill, "We're making it up! It wasn't relevant at the time but now I'm very keen to make things clear and I've changed style. Anyway, I gave the idea to Nick and said 'right I wanted a first draft in a week – this is what I want to happen.' I went down to London and picked it up, read it on the train on the way back and 'phoned him as soon as I got to Nottingham. I said 'this is wrong and this is wrong, that's right, like that, gotta develop that,' so that's how the relationship works. *Breach of Peace* is a follow on from *The Terror Game* – there's the two characters played by David Troughton and John Wadmore that are established in *The Terror Game*, and it is also established that they are connected to the Stranger, who becomes known as Soloman. Those two characters come back and try and find the Stranger/Soloman."

As shooting on *Breach of the Peace* continues, John Wadmore clearly relishes the chance to act alongside *A Very Peculiar Practice* star David Troughton. The pair throw themselves into their work and Wadmore seems especially excited at the company he's keeping. However, the casting of David Troughton (Patrick's son) in a series of productions supposedly leaving their *Doctor Who* influences behind does prompt an obvious question.

"That wasn't the reason why I chose him," Bill jumps, before I even ask. "It's coincidence. I think David Troughton is an excellent actor and that's the sole reason why I chose him. He's the type of character actor who can turn his hand to anything. I'm not going to sit back and say 'Your father was Patrick Troughton or your brother's Michael or you've been in *Doctor Who*.'"

We asked Bill for some quick appraisals of the BBV productions released so far.

Summoned by Shadows introduces the character of the Stranger and his companion Miss Brown. I am, in retrospect, quite pleased with it because as a first effort it shows imagination. I could do a bit better now.

More than a Messiah continues the line of contemplation for the Stranger, and takes him to this strange character (Sophie Aldred) who is more than a woman – more than a messiah in fact. In retrospect I realise it was very badly organised, but a lot of people prefer that one out of the first three I did and so it's very difficult to know what to think about it.

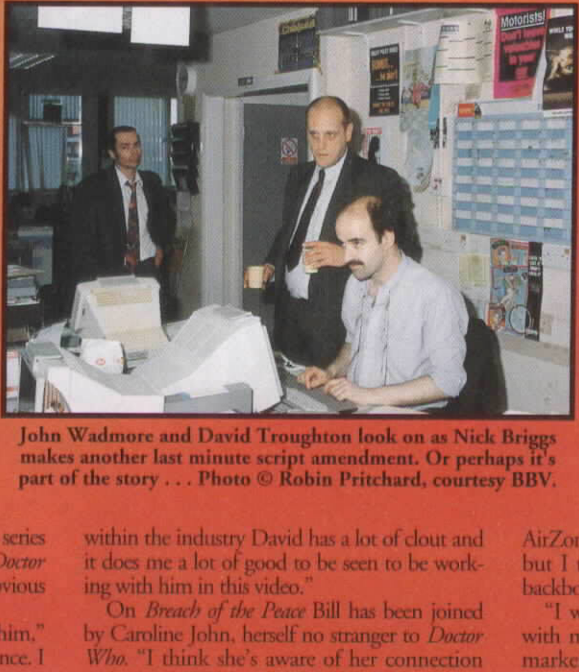
With *In Memory Alone* we didn't know where to go next. Nick Briggs, who wrote it, came up with the plot device where they lost their memories – effectively this meant we could start again. It's about the journey of having to work out who they are, what they are doing in this place and how they're going to get away from it. It was a very complicated one to do because I was on the way to sorting out who I was as a director, and my style, so there was a lot of it that I didn't enjoy at all. I think the end result is very good though.

The AirZone Solution is a story about a weather man, Arnie Davis, who is a happy-go-lucky guy who discovers that he is connected, in an unearthly fashion, to other human beings, one of whom has just died. He keeps on having visions and this character comes back and haunts him. So his life is forced into solving this problem that the Earth faces – air pollution. It was tremendous fun to work with those people who I have been a fan of for as long as I can remember. Again, it was tough because it was such a complicated story to tell in such a short space of on-screen time. I feel it is a tremendous achievement but think the story would have been better in two hours.

The Terror Game is a return to the Stranger series, but also a change of direction. For the first time we reveal his past, and it isn't pleasant. Two of his mates turn up, Egan (David Troughton) and Saul (John Wadmore) and although he doesn't remember them, he discovers they're terrorists. Again, it was great fun to do; as well as Colin I had David Troughton and Louise Jameson who were very good to work with and they added so much to the production.

Breach of the Peace is a much more contemporary tale, although it does continue various strands established in *The Terror Game* – Egan and Saul come back, their mission to find Soloman (the Stranger) and take him back with them. They have to assume the role of detective inspectors in their mission to find him. Soloman, meanwhile, has disappeared and melded into society. He's trying to avoid answering certain questions about what he's discovered about himself.

Bill has, nevertheless, himself tackled the subject of family ties with David. "I think he was unsure as to why he had been cast. I made it very clear why I'd chosen him very early on and we were both complimentary to each other. He leapt in with both feet once he'd decided to do it. I think he's very reluctant to highlight the family link. When it came to publicity he said 'no *Doctor Who*' and that's fair enough. He's made a name for himself in his own right and that's the real reason why I chose him. Also, within the industry David has a lot of clout and it does me a lot of good to be seen to be working with him in this video."



John Wadmore and David Troughton look on as Nick Briggs makes another last minute script amendment. Or perhaps it's part of the story . . . Photo © Robin Pritchard, courtesy BBV.

On *Breach of the Peace* Bill has been joined by Caroline John, herself no stranger to *Doctor Who*. "I think she's aware of her connection with *Doctor Who* and the effect that will have on this video because she knows Colin Baker is in it. I wouldn't say she's very conscious of it but I'm sure she's realised that's part of the reason she was chosen. After all, I gave her the script at a *Doctor Who* convention. But, again, I've admired her work and thought it would be good fun to work with her."

Making the not improbable assumption that many *Doctor Who* fans see the BBV productions as a *Who*-flavoured stop-gap until the series returns, I wondered if the resumption of 'the genuine article' would affect Bill's sales. "I honestly don't know," he replies after deep thought. "I don't care, really. I'm very interested in what the audience think and feel but if that happens it happens and I shall just do something else. I'm trying to wind down the *Doctor Who* now, so I'm manipulating the market. If the audience doesn't come with me that's fine – I'll have learnt from that. I want to impress potential employers and if they just think I'm ripping off *Doctor Who* then where's the imagination in that as far as they're concerned? Interestingly enough, I've been down to see the people at *EastEnders* because of *The AirZone Solution* and I'm very hopeful of getting a block of episodes to direct."

As the day's shooting concludes, an efficient and productive day draws to a close. Bill remains optimistic about the future. "I'm waiting to see if *The Terror Game* and *Breach of the Peace* go well in terms of sales. If Pickwick are interested then I will consider resigning from the BBC and do six productions a year. So the goal would be to release Stranger tapes, AirZone tapes and anything else I can think of, but I think the Stranger tapes would be the backbone.

"I want to keep the *Doctor Who* audience with me because they are one element of the marker, but at the same time I'm trying to expand that market so that I can access other areas and do other things as well. I think that Keith Barnfather is quite happy to do things that are like *Doctor Who* and that's fine, because he's trying to make money out of it. I'm trying to do more than make money. I'm trying to sell me, and the skill I have."

Prelude

FIRST FRONTIER

The cold stiffness was a meaningless feeling until Finney realised that it was the sensation of snowflakes freezing themselves to his face. He opened his eyes with some difficulty, blinking against the icy wind that drove in through both the shattered windscreen and a large rip in the Skytrain's fuselage just behind him. Everything seemed skewed, the curtain to the cargo compartment sagging towards the wall while the co-pilot was hanging limply above him.

Straightening himself in the canted cockpit, Finney realised that he could hear no sound from the cargo compartment. "Jim?" he prompted the co-pilot. There was no answer. "Lieutenant Mitchell!" he croaked, hoping to provoke a response. There was none, and Finney finally allowed himself to see the scarlet icicles that stretched out to him like grasping claws from Mitchell's nose and mouth. The co-pilot's yoke was jammed into his chest, the flight jacket there crumpled and thickly spread with frozen blood.

Another piece of him dying, Finney tried to reach out to him, to reassure him that everything would be fine and his family would be proud of him. But he couldn't, for the words would be as empty as his heart, or the lives of the family's.

Weakly, Finney scraped at the release for his harness. It popped free at last, but he found that he still couldn't move, though he wanted little more than to get out from under the accusing gaze of the corpse above him. Looking to see what was holding him back, Finney almost passed out again with shock. His left leg was a scarlet block like a frozen side of beef, nailed to the inside of the fuselage by a jointed throttle-cable support that was rammed through his thigh. The blood around it was solid and glassy, the sub-zero temperatures having stopped the flow, but having also numbed his body so much that he couldn't even feel the wound.

Shaking with more than just the cold, Finney retreated into himself, watching the snow as the flakes were tinted gold by some minor fires on the starboard wing. He wasn't sure whether to be afraid of the danger of an explosion, or delighted that it would end it all. The light seemed steady, however, or perhaps pulsing softly along with the howling wind.

Perhaps he was already dead, he thought. Wasn't Dante's innermost circle of Hell a frozen wasteland embedded with lost souls? He didn't want to die so far from home, and more alone than anyone in the world . . .

"Watch the door, there," a breathless voice seemed to say somewhere in the depths of the howling wind. "It doesn't look at all steady."

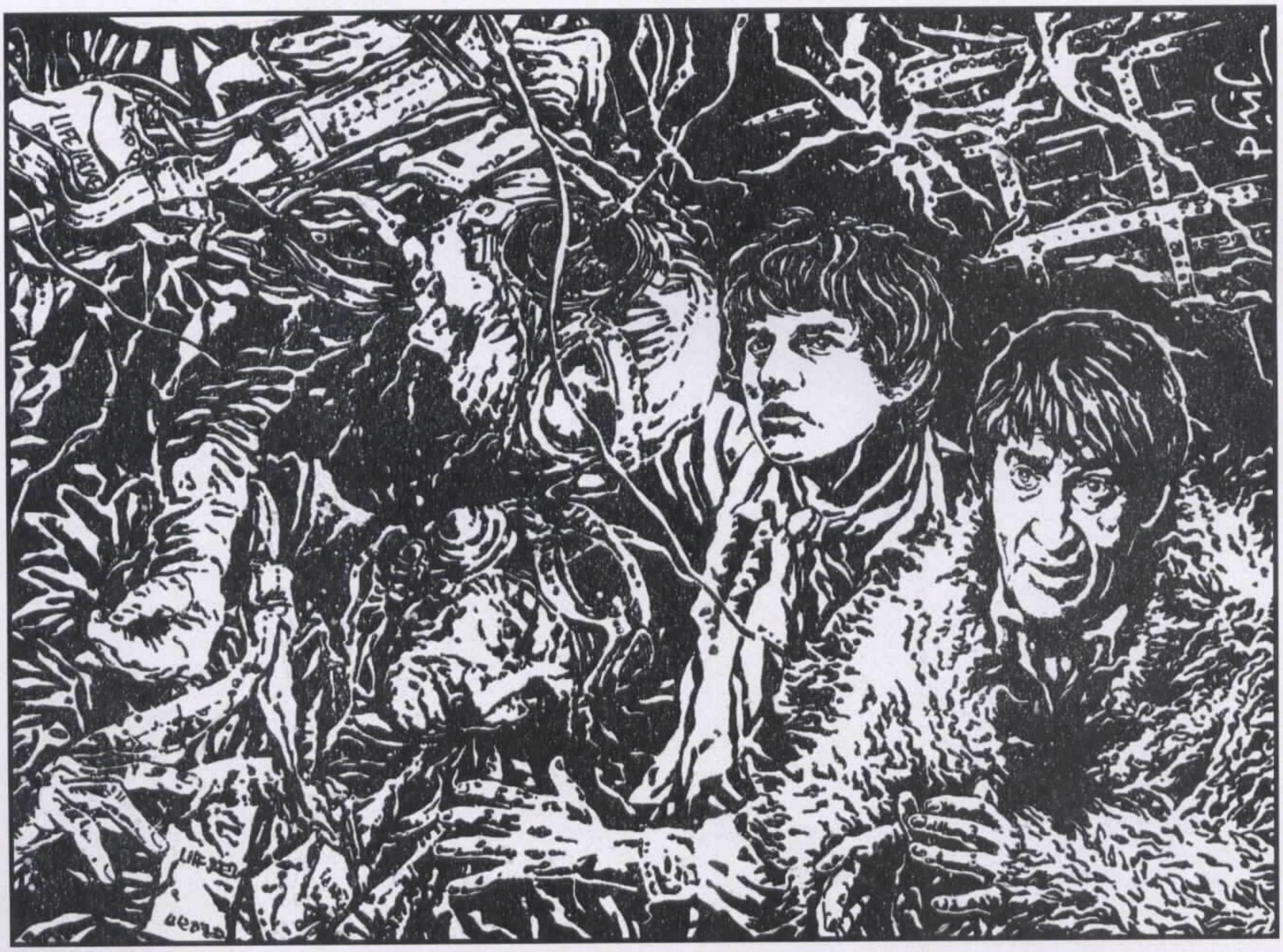
"Aye, I'm not blind, you know."

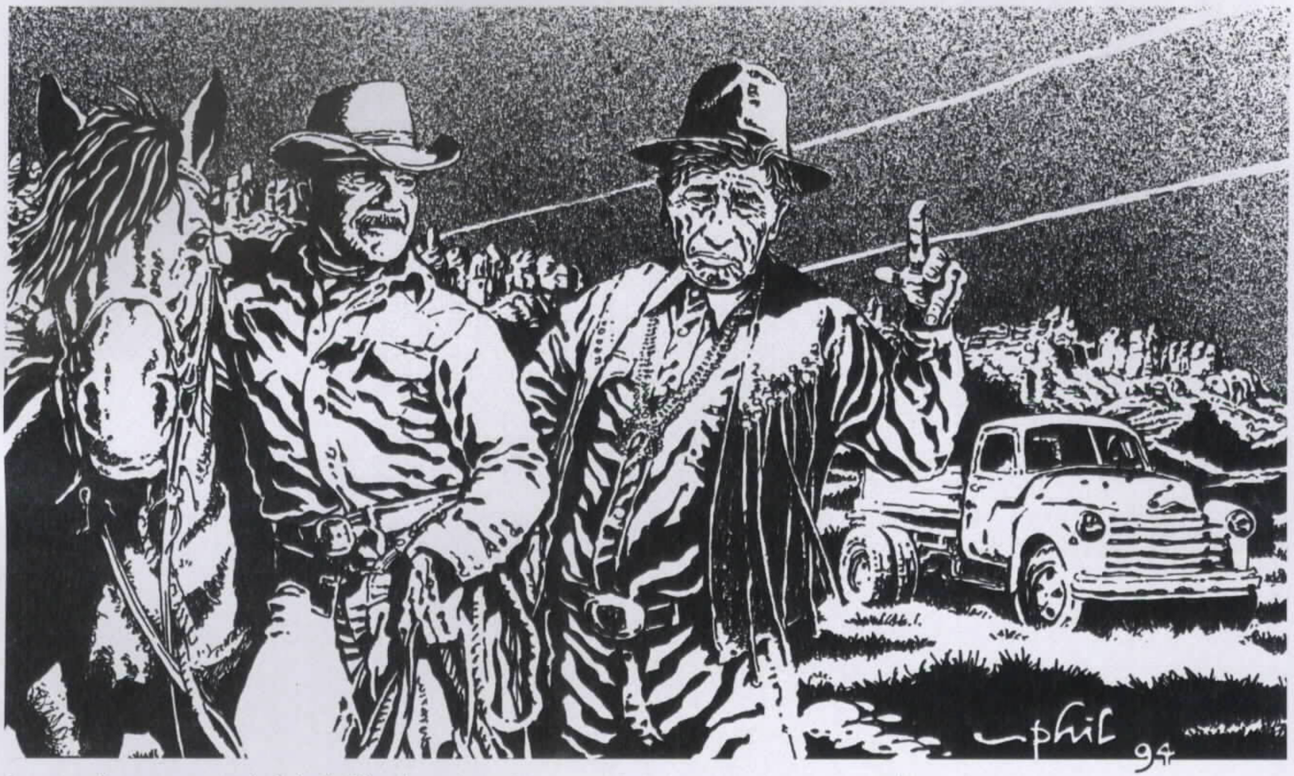
"Well, the snow is rather thick," the first voice replied tartly.

"We do get snow in the Highlands, ye know."

Finney's eyes, almost welded shut, cracked open again. Those voices weren't hallucinations surely? There were two people back there, he was sure. It sounded like an Englishman and a Scotsman, which meant they were probably from the British 41 Commando; they were attached to the 5th US Marines at Hagaru, weren't they? "There's nothing we can do for these poor men," the first voice went on. "They must have died instantly."

Finney tried to call to the men, but no sound would come from his raw throat. Fortunately,





however, footsteps approached the bulkhead behind him, and a head popped through the tilted doorway. The green eyes at the heart of the lined face, which was topped with a limp mop of dark hair, glanced quickly over the body of the co-pilot, and onto Finney. Summoning all his reserves of strength, Finney mouthed a silent thanks, and weakly beckoned the newcomer over.

His eyes widening, the new arrival climbed gingerly into the cockpit, stepping carefully over Finney to stand on the side window. The stranger didn't wear any uniform, however, but a very bulky fur coat, while his companion was wrapped up in a sheepskin jerkin, and courageously wearing a kilt despite the weather. "Oh dear," the stranger announced, "you are in trouble aren't you?" He craned over to examine the dark mass of Finney's leg. "We'll have to do something about that," he added, searching around in the bulky coat before drawing out a narrow metal object.

The kilted youth looked at the wound, grimacing slightly. "He's lucky it's cold enough," he commented in a Scots burr.

"Yes, if it wasn't so chilly, he'd have bled to death," the strange Englishman agreed. Finney tried to look towards his leg, feeling a strange warm tingling in it. There was a hollow tugging sensation. "Ah, this was the problem," the stranger exclaimed, holding up the cable support. "Very nasty."

Yellow lights flickered outside, and the Scot looked out of the two small panes set into the ceiling, which was now a wall. "Somebody's coming, Doctor," he pointed out. "They've a big red cross on their wagon."

"Excellent. We can leave this poor chap in the care of the professionals." He hopped back over the slumped Finney, pocketing the slim metal object. Finney felt something pressed into his stiff palm. "A souvenir," the stranger murmured with an infectious smile. "Come on, Jamie. Zoe will be worried about us by now; if she's noticed we're gone . . ." Finney watched as the two strangers disappeared into the darkness at the rear of the plane, their voices swallowed up by the howling wind.

* * *

Somewhere far beyond the fragile shell of atmosphere that sheathed the Earth, adrift in infinite darkness, a razor-edged blade gleamed. Its point hanging directly towards the small blue planet in its path, the starship slid back into normal space as easily as the sword it resembled would slide into flesh.The desert skies were clear enough that one could almost see the texture of the inky darkness between the stars. An echoing howl rippled across the stippled landscape as a pair of jets banked around the Proving Grounds off in the distance, but Coyote Eyes – or so his name translated into English – ignored the aircraft. The planes had been criss-crossing the land long enough for him to know their sound and their every possible image.

It wasn't the aircraft or the rockets that had persuaded him to pack his small suitcase. "Look," Jack Siegel cajoled, "I know you've some vacation time due, but can't it wait until Rick has moved to his own place? With so many of us to cook for . . ."

"I could still cook for you – if you came away from here also." Coyote Eyes gestured skywards with a strong but gnarled hand. "If you're smart, you'll move away from this area for a couple of weeks at least." Jack looked upwards, but saw nothing other than a gently pulsing light that he thought could be a plane or a meteor.

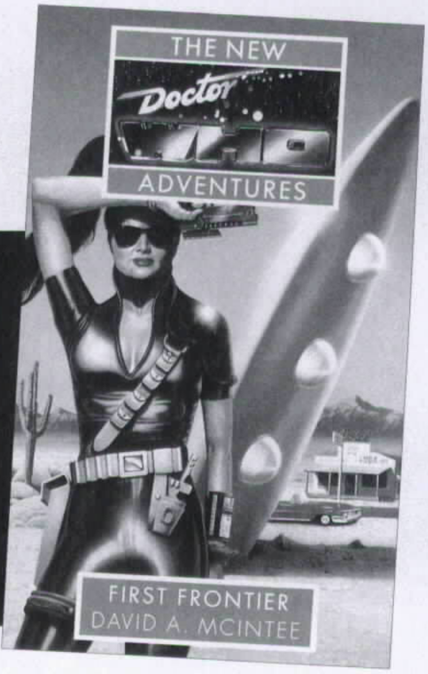
"It is not safe here," Coyote Eyes went on. "The skies are giving us warning, Jack. Soon, Nayenezgani – Slayer of Alien Gods – and Tobadzistsini – Child of the Water, the brothers of light and darkness will walk the earth. The flying demons – anaye – already own the skies. Those lights that you see . . ." Coyote Eyes tossed his luggage into his battered '48 pick-up. The old Navajo cook fixed the rancher with a calm, matter-of-fact look. "You should all leave. But, if you must stay, then protect yourselves – they may come for you; the Slayer of Alien Gods, and perhaps the poison woman."

"Poison . . . ?"

"To sleep with her is death. It is a legend of the lost ones, the Anasazi." The old man climbed into the driver's seat. "I'll be back in a couple of weeks – if there's anything to come back to."

David A. McIntee

Doctor Who – The New Adventures: First Frontier.
Written by
David A. McIntee,
with a cover by
Tony Masero.
Published by
Virgin/*Doctor Who* Books on
15th September 1994
at £4.99.



SHELF LIFE

Giant cabbages, giant wasps, giant errors, giant plots and two giants of *Doctor Who*. It's a big month for Craig Hinton but we've shrunk him back down to size in time for him to deliver his verdicts . . .

I'm glad to see that the BBC have seen sense and are now releasing *Doctor Who* videos on a monthly basis again. This means that August sees the release of one of the most eagerly awaited of Tom Baker's stories – *The Seeds of Doom* (BBCV5377).

POTTED HISTORY

Millionaire botanist Harrison Chase is intrigued when he learns of an amazing discovery at the North Pole: a previously unknown form of seed-pod dug from the permafrost. Chase's obsession with all things floral makes him determined to possess the pod – whatever the cost. But the Doctor, called in by the World Ecology Bureau, immediately identifies it as a Krynoid, an extraterrestrial plant hostile to all forms of animal life. Unfortunately for the Earth, the pod has already germinated and one of the Arctic personnel is now in desperate need of some urgent repotting . . . But Krynoids, like policemen, always travel in pairs. While the Doctor and Sarah defend themselves against the not-so-jolly green giant, Chase is preparing for the germination of the second pod. Whatever the cost.

When it was rumoured that *The Seeds of Doom* was to be shown on television as the BBC's contribution to the series' Thirtieth Anniversary last year, a collective thrill ran through fandom, a thrill then quashed for some by the decision to screen *Planet of the Daleks* instead. Still, BBC Enterprises seem to have noticed, and here it is on video. Is it a weed, or a prize bloom?

No-one could ever accuse *The Seeds of Doom* of being original: the idea of an Arctic base being terrorised by an alien vegetable is a direct lift from the 1951 film, *The Thing from Another World*, while people turning into plants comes straight from *Doctor Who*'s favourite sourcebook, *Quatermass* (*The Quatermass Experiment*, to be precise). But paying homage has never been a crime, and *The Seeds of Doom* uses these sources as background to its major theme: Harrison Chase's monomaniacal love of plant life.

This story's strength is its acting, and the late Tony Beckley is magnificent. Flying in the face of vegetarians, Chase truly believes that plants get a raw deal from humans – regarding Bonsai as floral torture, and having some quite revolutionary ideas about fertilizers (he should team up with Davros). Dominating every scene, Beckley exudes a fey menace that makes him one of the most chilling bad guys in the entire series. And special honours must go to Sylvia Coleridge's dotty artist, Amelia Ducat – sheer, eccentric brilliance.

Unfortunately, there are flaws. It's overlong, and this clearly shows in the two-plus-four episode construction: was the Arctic prelude really necessary? More disturbingly, the story is extremely violent – and the violence seems concentrated in the punch-throwing, gun-toting Doctor. What was writer Robert Banks-Stewart thinking of? And this last Baker outing for UNIT is extremely disappointing, with none of the regular cast in attendance.

Growing in Season Thirteen's rose garden, *The Seeds of Doom* was a late bloomer. Plucked, it blossoms. And how appropriate to feature an actor called Seymour Green . . .

STRANGE STORIES

Beautiful Victorian girls waft around the grounds of a rambling old country house, basking in the English summer sunshine. Quintessential England . . . or is it *Strange England*?

BBC
DOCTOR WHO
THE SEEDS OF DOOM
PG
Starring
TOM BAKER
DOUBLE VIDEO PACK

The moment the TARDIS arrives, the tranquillity of this picture postcard scene is shattered: as one of the girls is stung in the throat by a bloated insect, another member of the household is pulverised by a vicious tree. Although the Doctor insists that they have landed on Earth, Benny and Ace aren't convinced. Especially when Ace is terrorised by a demonic combine harvester, and Benny is quite literally dragged through a hedge backwards.

Very soon, the Doctor realises that the house and its occupants hide a sinister truth, as time warps and strange invaders rip apart the Victorian facade. Who is the Quack? What will happen when Benny is assimilated? Where exactly has the TARDIS materialised?

To be brutally frank, I'm not actually sure.

The latest addition to *The New Adventures*, Simon Messingham's *Strange England* (ISBN 0-426-20419-0) starts off like *Ghost Light* on acid, with some of the most horrific incidents ever to grace a *Doctor Who* book. Insects flying into mouths, cooks being eaten by vampires . . . gruesome stuff. Counterpointing oh-so-proper Victorian values with gothic horror is a sure-fire attention grabber, and *Strange England* is no exception. Mystery pervades every scene, as we share the Doctor's rising suspicions that nothing it what it seems. Unfortunately, this mystery continues. And continues. And continues. After one hundred and sixty pages of odd goings-on without the faintest clue as to the reasons why, I found it increasingly difficult to sustain my attention. Which is a real shame, because when the answers finally did present themselves, I didn't really give a damn. But I persevered. Unfortunately.

Is Simon Messingham a *Doctor Who* fan, I wonder? It doesn't seem so – his characterisation of the Doctor wafts through the book without really taking part, while Ace is nothing more than a bundle of cliches that finds itself in the middle of a subplot that defies explanation. Only Benny comes out with any honours, and that's more by default than anything else. Simon's own characters are, in the main, two-dimensional, but I suppose I can overlook that. However, the villain of the piece, the Quack, radiates such unconvincing malevolence that I half expected him to twirl his moustache and vanish in a cloud of smoke. And the locals seem to have walked straight out of a Thirties B-movie: "We baint like strangers 'ere, sir."

The writing is workmanlike, but after the recent flair of Paul Cornell and Andy Lane, disappointing. By chapter three, I was sick and tired of reading about 'the Time Lord' – even characters who didn't know about the Doctor's origins were calling him that! For the most part, the style was too pedestrian to propel me through the less compelling sections of the book.

Strange England isn't a bad book, just mediocre, with a reliance on *Doctor Who* mythology that the author fails to handle with any conviction. And after a run of books like *Theatre of War*, *All-Consuming Fire* and *Goth Opera*, it's a real let-down.

WHAT A WASTE

I remember buying the first version of Jean-Marc Lofficier's *Doctor Who – The Programme Guide*, way back in 1981. Within were such hitherto unrevealed secrets as the titles of each episode and the storylines for each adventure. To someone whose only knowledge came from moth-eaten copies of *The Making of Doctor Who*, an even tattier *Radio Times Tenth Anniversary Special*, and the synopses from *Doctor Who Weekly*, it was a godsend.

Thirteen years later, and *The Programme Guide* enters its fourth incarnation (ISBN 0-426-20342-9). Laid out in logical fashion, it covers every season, with cast lists, storylines and additional notes for each story. The remainder of the book looks at those "semi-canonical" additions to the mythos, such as the radio stories and *The New Adventures*.

The Programme Guide purports to be the definitive source of *Doctor Who* information, and is required reading for prospective Virgin authors. So why are there at least one-hundred and six errors in this "indispensable handbook"?

Naturally, the severity of the errors varies: missing off the odd extra is hardly a hanging offence, although I know a few people who would regard it as such. But some are more disturbing: I was intrigued to learn that Polly's surname was Lopez, that the Doctor was given Bessie at the end of *Spearhead from Space*, and that IMC used robot lizards to scare off the colonists in *Colony in Space*. What on Earth (or Exarius – oops, another omission there!) was Jean-Marc thinking of? And a lot of the mistakes are "legacy errors": things which haven't been updated since the first edition, despite thirteen years of research by Howe, Hearn, Pixley et al. And then there are the titles. Important, huh? With a series like *Star Trek*, each title is proudly displayed on screen. With *Doctor Who* this wasn't the case until 1966: the historians have worked long and hard on the correct designations for the first twenty-five stories, and they've been common knowledge for the last few years. Jean-Marc falls at the first hurdle with *An Unearthly Child* . . . (*100,000 BC*, if you please). And what about C, W, BBB . . . even BBC Video called BBB *Doctor Who and the Silurians*. While writing this, a friend queried this need to get the titles absolutely correct: calling story B by its proper name – *The Mutants* – is perhaps a tad confusing. Indeed, *The Programme Guide* states that the titles are those most commonly used. But if the real titles have been unearthed, either use them, or go the whole hog the other way: surely 7D is *Teatime with your Auntie*? See my point? If the real titles exist, use them. Especially as Virgin were also the publishers of *The Sixties* which used the right ones. No editorial continuity is just as bad.

The Programme Guide is nevertheless useful: this edition now replaces my hardback 1981 copy for cast information while writing *Shelf Life*. And Virgin did correct some of the errors which were pointed out to them. So why didn't they correct the entire book, and make it *the* definitive guide to the series? Perhaps the fifth edition will be an improvement. This one couldn't even get *The New Adventures* right.

EVEN STRANGER STORIES

After BBV's brief departure from the worlds of the Stranger with the excellent *The AirZone Solution*, the fourth in the series has finally arrived in the form of *The Terror Game*. And the response to this one will definitely determine whether the Stranger has a life beyond the confines of *Doctor Who*.

At the end of *In Memory Alone*, the Stranger was granted his most desperate wish – to be sent to his "proper place". In *The Terror Game*, this turns out to be a seedy nightclub run by the cockney Tamora Hennessey and her bored sidekick Norman. But it isn't the sort of homecoming the Stranger could possibly have expected. Weakened by his arrival and plagued by mysterious memories of his former life, he isn't prepared for the greatest shock of all – someone who actually knows him. But just about everyone seems to have more than their fair share of secrets: is Tamora really just the manager? What do Egan and Saul want with the nightclub? What is wrong with the bandaged Mr Raven? And, above all, who *is* the Stranger?

The Terror Game yet again demonstrates everything that sums up the Stranger series: excellent acting, top-notch direction . . . and a plot that just fails to ignite. On the acting front, Nicola Bryant's Miss Brown is sadly absent, but don't despair: Louise Jameson – light years from Leela – is outstanding as Tamora in an almost dual role as manager and . . . someone else. David Troughton gives the exact amount of psychopathic menace as Egan while John Wadmore makes a convincing thug. Nick Pegg's Norman is entertaining, but rather inconsequential, but the real acting honours must go to Colin Baker. Strangely enough, as the Stranger series finally shrugs off its allegiance to *Doctor Who*, Colin really comes into his own, acting his socks off and displaying a brutal desperation that would have been a godsend while he was playing the Doctor.

My major criticism with *The Terror Game* is the plot. There's simply too much of it! In trying to reveal the Stranger's origins, too many things are thrown at the viewer which get in the way of the action. Having made the decision that the Stranger isn't really the Sixth Doctor on sabbatical, BBV have had to come up with another "man on the run from a race of superbeings with incredible powers". Unfortunately, Nick Briggs – whose abilities now run to writing, acting, *and* composing music – has delved into pure Fifties science-fiction for the revelation. Lots and lots of impressive sounding names and hints of omnipotent beings might have been fine once, but people are a bit more sophisticated nowadays. And shoving the information into the middle of what is already a complex plot just doesn't work.

The Stranger's past is resolved, as is the role of Miss Brown, and everything is set for a radically different direction for the series. But I came away ultimately disappointed: consummate acting and evocative direction cannot salvage an incomprehensible storyline. Let's hope that the fifth Stranger tale, *Breach of the Peace*, concentrates on the action a bit more. And am I the only person who felt that the end suggested that the series had found another science-fiction programme to latch onto? Like *Quantum Leap*?

BACK IN THE HOT-SEAT

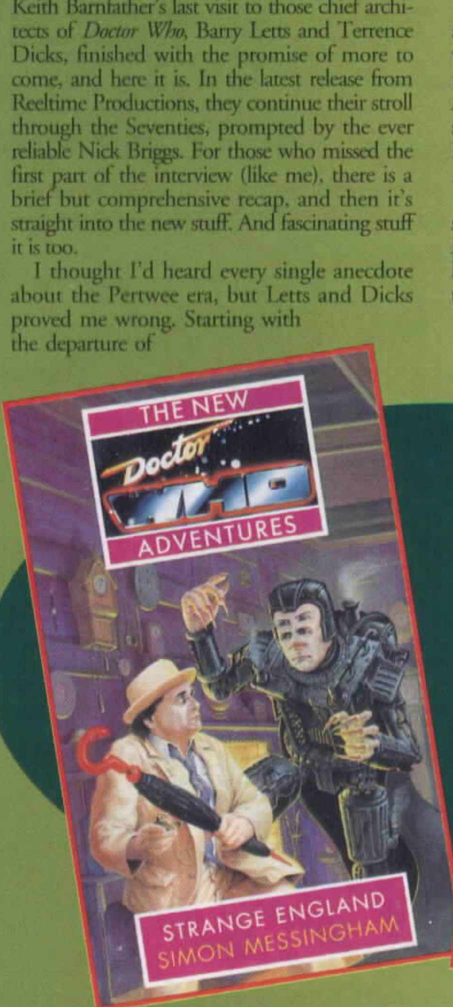
Keith Barnfather's last visit to those chief architects of *Doctor Who*, Barry Letts and Terrence Dicks, finished with the promise of more to come, and here it is. In the latest release from Reeltime Productions, they continue their stroll through the Seventies, prompted by the ever reliable Nick Briggs. For those who missed the first part of the interview (like me), there is a brief but comprehensive recap, and then it's straight into the new stuff. And fascinating stuff it is too.

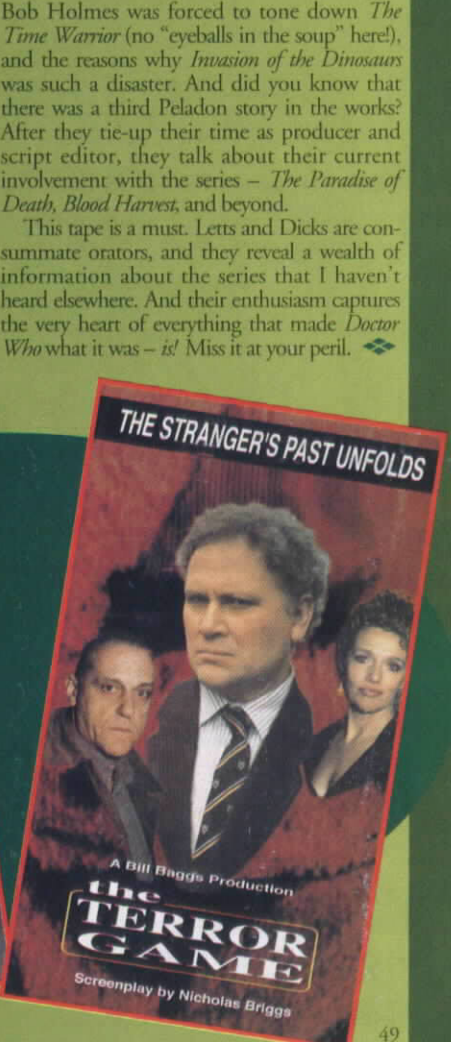
I thought I'd heard every single anecdote about the Pertwee era, but Letts and Dicks proved me wrong. Starting with the departure of Caroline John – she couldn't "bubble along" like Zoe or Jo – we learn all about the casting of Katy Manning. Did you know that Shakira Caine (Michael's wife) was on the short list? And then they take each of Pertwee's stories, casting new light on what I would have sworn was now barren ground. Part of the fun is the fact that Letts and Dicks don't always agree on their reminiscences. Was Terry Nation consulted about *Day of the Daleks* or not? The story that allows Letts to really enlighten us is *The Sea Devils*. Never before have I heard the tale of how the Navy offered their services to the BBC, and it really is entertaining. This anecdote also demonstrates the correct balance between producer and script editor – something later incumbents would have been wise to realise.

Moving through Season Ten, we start with *The Three Doctors*, as they flesh out the known facts about Hartnell's involvement with a personal touch, and explain the fundamental differences between Pertwee and Troughton's acting methods. And that had me rolling in the aisles! And then there's the truth behind the *Frontier in Space/Planet of the Daleks* epic and the environmentally friendly *The Green Death*, before Letts and Dicks explain why they decided to leave the series, and what they set up before they left. While Letts co-wrote the Buddhist parable (*Planet of the Spiders*) and consulted various actors for the part of the Doctor, Dicks was inventing the tradition that outgoing script editors wrote the first story for their successor. What a shame that the result was *Robot*.

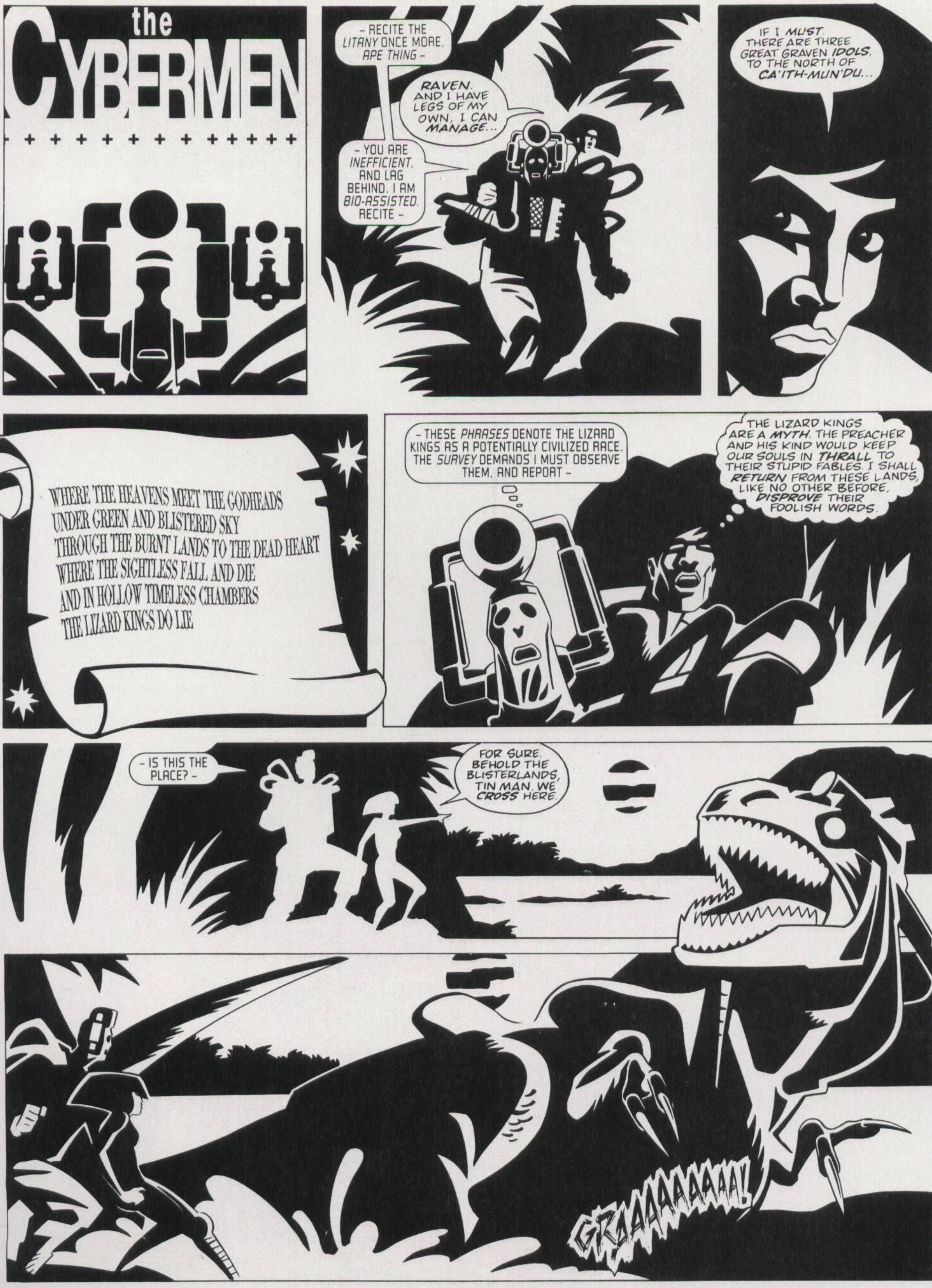
As they were planning their escape routes they were also creating Season Eleven, and the anecdotes flow thick and fast, as we learn that Bob Holmes was forced to tone down *The Time Warrior* (no "eyeballs in the soup" here!), and the reasons why *Invasion of the Dinosaurs* was such a disaster. And did you know that there was a third Peladon story in the works? After they tie-up their time as producer and script editor, they talk about their current involvement with the series – *The Paradise of Death*, *Blood Harvest*, and beyond.

This tape is a must. Letts and Dicks are consummate orators, and they reveal a wealth of information about the series that I haven't heard elsewhere. And their enthusiasm captures the very heart of everything that made *Doctor Who* what it was – *is!* Miss it at your peril. ◆





the CYBERMEN


– RECITE THE LITANY ONCE MORE, APE THING –
RAVEN. AND I HAVE LEGS OF MY OWN, I CAN MANAGE...
– YOU ARE INEFFICIENT, AND LAG BEHIND. I AM BIO-ASSISTED. RECITE –
IF I MUST. THERE ARE THREE GREAT GRAVEN IDOLS, TO THE NORTH OF CA'ITH-MUN'DU...
WHERE THE HEAVENS MEET THE GODHEADS
UNDER GREEN AND BLISTERED SKY
THROUGH THE BURNT LANDS TO THE DEAD HEART
WHERE THE SIGHTLESS FALL AND DIE
AND IN HOLLOW TIMELESS CHAMBERS
THE LIZARD KINGS DO LIE
– THESE PHRASES DENOTE THE LIZARD KINGS AS A POTENTIALLY CIVILIZED RACE. THE SURVEY DEMANDS I MUST OBSERVE THEM, AND REPORT –
THE LIZARD KINGS ARE A MYTH. THE PREACHER AND HIS KIND WOULD KEEP OUR SOULS IN THRALL TO THEIR STUPID FABLES. I SHALL RETURN FROM THESE LANDS, LIKE NO OTHER BEFORE, DISPROVE THEIR FOOLISH WORDS.
– IS THIS THE PLACE? –
FOR SURE. BEHOLD THE BLISTERLANDS, TIN MAN. WE CROSS HERE.
GRAAAAAAAAA!

THE HIGH COUNCIL

Presided over by Paul Cornell

If you'd like to pose any query about *Doctor Who* that doesn't have a definite answer, this is the place to do it. However, unlike *Matrix Data Bank*, this column doesn't have a resident expert – the only people answering the questions will be you, the readers. Therefore, we're after your answers as well as questions. If you don't agree with an answer, tell us why and offer your own explanation. The best questions and answers will be published.

Why does the Doctor seem to think of himself as Doctor Who? Is that what he's really called?

My solution is that the Doctor's full name is like Romana's: – Doctorwhoadrelunder or some-such. Hence, either shortening would be apt. Also, perhaps WOTAN is programmed to call anybody it doesn't know by the second name of "who?" Hence: "Doctor who? is required." – Niles Caulder, Kilmarnock.

Is the Doctor still in the Matrix?

If the Valeyard is controlling the illusions, why are events not more damaging for the Doctor? He's won every battle as the Seventh Doctor. – O. Zambon, North Chingford.

Maybe the Valeyard encountered by the Doctor was a projection from the megabyte modem. Disguised by another projection as the Keeper of the Matrix, the real Valeyard would easily be able to tamper with evidence. – Kevin Browne, Dublin.

Why is it that most *Doctor Who* fans are male?

Most females are far too sensible to have anything to do with a programme as remarkably daft as Doctor Who. *– Bob Friend, Chippenham.*

I'll give you three reasons: Polly, Leela and Peri. – Christopher Bryant, Cardiff.

Perhaps some females cannot identify with a male as the central character in a series, which is a terrible shame. – A/B(S) Stratford CS, HMNB Rosyth.

Perhaps the sexist way that the female companions were portrayed? – Angela Robinson, Widnes.

How come virtually every alien the Doctor meets speaks English?

A/B (S) Stratford, James Sumnall of Telford, David Dorward of BFPO140 and Christopher Bryant all mentioned the Doctor's explanation of this question in The Masque of Mandragora, *but shouldn't we consider the wider implications? What about written language? How does this "Time Lord gift" work? How come no-one understood the Foamasi? Mind you, as Stephen Oaks (age 12) of Poole says: "If every alien spoke a different language,* Doctor Who *wouldn't be very successful and the Doctor wouldn't know what the Cybermen or Daleks were on about!"*

Which *Doctor Who* character would be best at chess, and which incarnation of the Doctor?

Morgaine! She could always beat the Doctor at chess! – Angela Robinson, Widnes.

Success at chess calls for memory, concentration and self-confidence. The Seventh Doctor remembered a game with Fenric after a thousand years, and always seems to know what's going on beforehand. The three skills have found their greatest exponents in Rassilon, Sutekh, Omega and Azal. What a tournament . . . and with grudge match potential! – O. Zambon, Chingford.

Why do Sontarans need videophones?

Rank insignia is displayed on their uniform collars. Besides, just because they're clones, doesn't mean they all look the same. A greater divergence would occur with battle scars, grooming of their beards etc. The old racist comment of "they all look the same to me" doesn't mean they all look the same to each other. – Stuart Humphryes, Mitcham.

In *The Chase*, how can Ian sing along to The Beatles' *Ticket to Ride* since he left Earth in 1963?

He was singing to the chorus of it, which he'd heard just a few seconds before. – Ross Martin, address unknown.

He doesn't sing along, he lets his jaw drop and sways back and forth in an alarmingly unfashionable manner. – Simon Goodchild, Rushden.

What was the Doctor trying to do at the end of *Dragonfire* Part One? – Robin Parsons, Guildford.

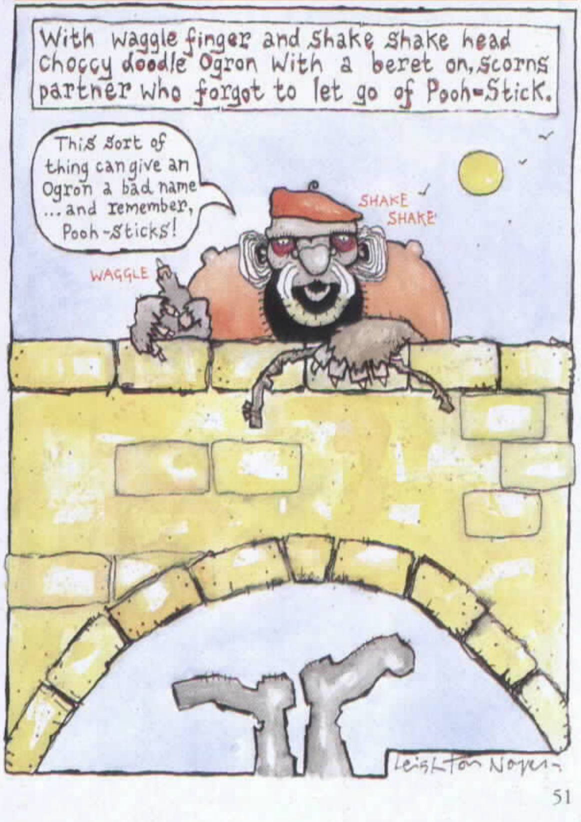
In *The Curse of Fenric* the baby (Ace's mother) has a Superted cuddly toy. How can this be, as Superted wasn't created until the Eighties? – Gry Poultun, Wolverhampton.

Since the Doctor's various incarnations have all given different ages when asked, all of them less than one thousand, how is it that the Third Doctor has stated on a number of occasions that he is several thousand years old? – Andy Osborne, Sutton.

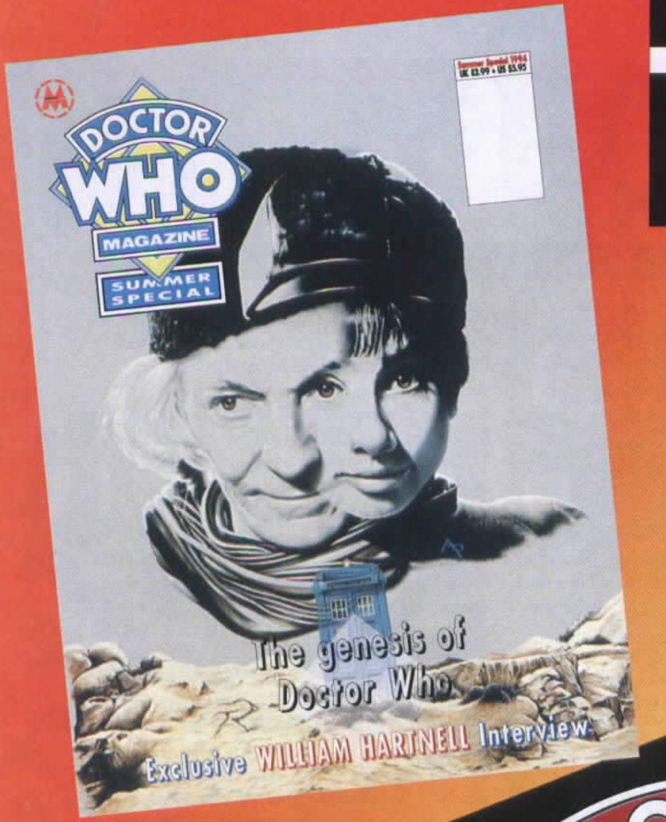
During Season Sixteen the Doctor stated he was seven-hundred and fifty-six but by *Revelation of the Daleks* he says he is nine-hundred. This one-hundred and forty-four year gap seems unlikely. Is the Doctor going by Gallifreyan years? – Kenneth Moss, Preston.

Send your questions and answers to: The High Council, Doctor Who Magazine, Marvel Comics Ltd, 13/15 Arundel Street, London WC2R 3DX.
We are sorry that no individual correspondence can be entered into.

DOCTOR OHO by Leighton Noyes


With waggle finger and shake shake head Choccy doodle Ogron with a beret on, scorns partner who forgot to let go of Pooh-Stick.
This sort of thing can give an Ogron a bad name ...and remember, Pooh-sticks!
WAGGLE
SHAKE SHAKE
Leighton Noyes

THE SIXTIES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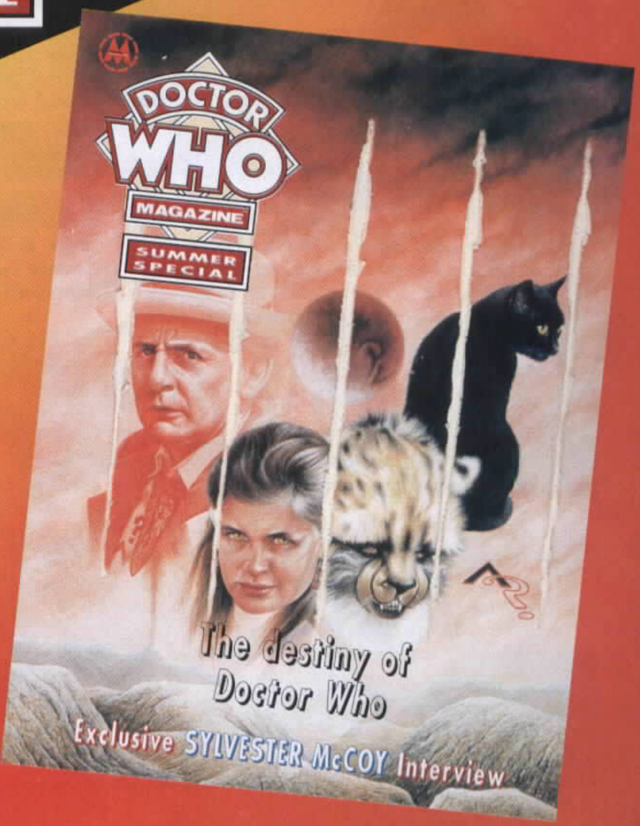
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